



Dm Gadd9/D Dm C G/B

As the mist - y morn - ing \_\_\_\_ rolls \_\_\_\_ a - way \_\_\_\_ to die, \_\_\_\_

12 12 10 9 10 12 10 9

Dm Gadd9/D Dm

reach - ing for \_\_\_\_ the stars \_\_\_\_ we blind \_\_\_\_ the sky. \_\_\_\_

Gtr. 2

\*Gtr. 3 (elec.) *divisi* \*\* w/ dist. *f*

12 10 3 12 2 0 0

\*Gtr. 3, doubled throughout; notated to right of slash in tab.  
\*\*Vol. swell

Gtr. 1

0 2 3 1 0 3 2 0 3 0 3 0 2

### Interlude

Gtrs. 1 & 2 tacet

A

B

C

B

C

A

G

D5

Whoa. \_\_\_\_ Mmm. \_\_\_\_

Rhy. Fig. 1

Gtr. 3

P.M. ----- P.M. P.M.

2 2 2 4 4 4 2 2 2 3 3 3 2

0 0 0 0 0 0 0 0 0 0 0 0 0

A B C B C A G D5

End Rhy. Fig. 1

P.M. P.M. P.M.

# Verse

Gtr. 3: w/ Rhy. Fig. 1 (2 times)

A B C B C A G D5

2. We sailed a - cross the air be - fore we learned to fly.

3. We made the moun - tains shake with laugh - ter as we played.

A B C B C A G D5

We thought that it could nev - er end.

Hid - ing in our cor - ner of the world.

A B C B C A G D5

We'd glide a - bove the ground be - fore we learned to run, run.

Then we did the de - mon dance and rushed to nev - er - more.

A B C B C A G D5

Now it seems our world has come un - done.


Threw a - way the key and locked the door.

## C

**End Rhy. Fig. 2**

Gtr. 3: w/ Rhy. Fig. 2 (2 times)

C

*To Coda* 

P.S.

*D.S. al Coda*

Gtr. 3: w/ Rhy. Fig. 1

4



## ⊕ Coda

C

G5

## Interlude

D5

Csus2

sea. \_\_\_\_\_ Oh. \_\_\_\_\_

Gtr. 4 (elec.)

*f*  
w/ dist.

Gtr. 3

let ring ----- | let ring ----- |

G/B

A5

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice, with a composite arrangement. The guitar part is in 2/4 time, featuring a melodic line with a 1/4 note and a 1/4 note, and a bass line with a 1/4 note and a 1/4 note. The vocal part is in 2/4 time, featuring a melodic line with a 1/4 note and a 1/4 note, and a bass line with a 1/4 note and a 1/4 note. The score includes a guitar solo section marked "Gtr. 4" and a vocal section marked "f w/ dist.". The guitar part is written in standard notation, and the vocal part is written in standard notation. The score is a composite arrangement of the original recording.

Gtr. 4 tacet

E5

D5

E5

F#5

G5

F#

5 E

5 I

B5

A5

B5

D5

5 B

A5

G5

F#

5 E

5 I

05

Gtrs. 5 & 6

Gtr. 3



E5 D5 E5 F#5 G5 F#5 E5 D5 B5 A5 B5 D5 B5

Gtr. 5

Gtr. 6

Gtr. 3

E5 D5 E5 F#5 G5 F#5 E5 D5 B5 A5 B5 D5 B5 A5 G5 F#5 E5 D5





E5 C5 D5

P.M.

### Interlude

Gtrs. 3 & 4 tacet  
Gtr. 1: w/ Riff A (2 times)  
Dm

Gadd9/D Dm C G/B Dm Gadd9/D

### Verse

Gtr. 1: w/ Riff A (3 1/2 times)  
Dm

Dm C G/B Gadd9/D

4. In the mist - y morn - ing \_\_\_\_

Dm C G/B Dm Gadd9/D

on the edge of time, \_\_\_\_ we've lost the ris - ing sun, \_\_\_\_ the

Dm C G/B Dm Gadd9/D

fi - nal sign. \_\_\_\_ As the mist - y morn - ing \_\_\_\_

Dm C G/B Dm Gadd9/D

rolls \_\_\_\_ a - way \_\_\_\_ to die, \_\_\_\_ reach - ing for \_\_\_\_ the stars \_\_\_\_ we blind \_\_\_\_ the



# Chorus

Chorus

Gtr. 1 tacet

C

G

sky. \_\_\_\_\_ Oh, they say \_\_\_\_\_ that it's

Gtr. 1

Gtr. 3

*mp* let ring ----- | let ring ----- | *f* P.M.

1/4

1/4

A C G

o - ver. \_\_\_\_\_ And it just \_\_\_\_\_ had to

Gtr. 3

let ring ----- |

1/2

1/4

A B C D C G

be. Oh, they say \_\_\_\_\_ that it's

Gtr. 3

P.M. ----- |

1/2

1/4

A C G

o - ver. \_\_\_\_\_ Poor lost chil - dren of the

Gtr. 3

P.M. ----- |

1/2

1/4

C5 G5 D N.C.

sea. Yeah.

P.M. P.M. P.M.-----|

**Outro**

A B C B C A G D5

Look out! \_\_\_\_ The sky \_\_\_\_ is \_\_\_\_ fall - ing down. \_\_\_\_

Rhy. Fig. 3 End Rhy. Fig. 3

P.M.-----| P.M. P.M.

A B C B C A G D5

Look out! \_\_\_\_ The world \_\_\_\_ is spin - ning 'round \_\_\_\_ and 'round and 'round. \_\_\_\_

P.M. P.M. P.M.---

Gtr. 3: w/ Rhy. Fig. 3

A B C B C A G D5

\_\_\_\_ Look out! \_\_\_\_ The sun \_\_\_\_ is \_\_\_\_ go - ing black, black.

A B C B C A G D5 A N.C.

Look out! \_\_\_\_ It's nev - er, \_\_\_\_ nev - er, nev - er com - ing \_\_\_\_ back. Look out! \_\_\_\_

Gtr. 3

P.M. P.M. P.M.---

from Black Sabbath - *Heaven and Hell*

# Die Young

Words by Ronnie James Dio

Music by Ronnie James Dio, Terence Butler, Anthony Iommi and William Ward

Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Free time ♩ = 72

\*(Keyboards) 4

Gtr. 1 (dist.)

*mf*

\*Em D/E

T  
A  
B

15 (15) (15) X 12 15 12 14 12 14 (14) (14)

\*Chord symbols reflect overall harmony, next 9 meas.

Gtr. 1 Em D/E Em

0 12 14 12 11 (11) 12 14 12 14 12 14 14 12 10 12

Gtr. 2 (dist.)

*mf*

15

Gtr. 3 (dist.)

*mf*

14

Gtr. 4 (dist.)

*mf*

15

Gtr. 5 (dist.)

*mf*

14

Gtr. 1 tacet

D/E

Em

D/E

Em

8va -

Gtr. 2

12

1/2

14

1

15

(15)

1

17

Gtr. 3

13

(13)

1

15

1

17

(17)

1/2

19

Gtr. 4

8va -

12

1/2

14

1

15

\* w/ delay

1

17

\*Set for dotted quarter-note  
regeneration w/ 5 repeats.

Gtr. 5

13

(13)

1

15

1

17

\* w/ delay

1/2

19

\*Set for dotted quarter-note  
regeneration w/ 5 repeats.



**Faster** ♩ = 212

Gtrs. 2, 3, 4 & 5 tacet

E5

Rhy. Fig. 1

Gtr. 1

*f*  
let ring -----|

P.M.

G5 A5 G5 F#5 E5 C5 D5 G5 E5

Gtr. 2

*f*

G5 A5 G5 E5 G5 F#5 D5 E5

Gtr. 1

*f*

End Rhy. Fig. 1

P.M. P.M.

G5 A5 G5 F#5 E5 C5 D5 G5

*f*

1/2

P.M. ---|

E5 G5 A5 G5 E5

let ring ---|

15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 14 12 15 14 12 12 14 12 14 12 14 12 14 12 14 12

P.M. P.M. P.M.

9 9 7 7 0 8 7 5 10 9 7 8 7 5 0 9 9 7 7 0

### Verse

2nd time, Gtr. 2: w/ Fill 1

G5 F#5 D5 E5

Ooh! 1., 3. Gath-er the wind \_

Rhy. Fig. 2

let ring -----| P.M. ---|

10 7 9 7 7 7 10 9 10 9 10 7 9 7 10 7 (7) 7 9 7 9 0 0 0 0 0 0

Fill 1  
Gtr. 2

7 (7) 0



C5 D5 E5 G5 A5 G5 F#5

though the wind \_ won't help \_ you fly \_ at all. \_ Your back's \_ to the

Gtr. 1

let ring -----|

2nd time, Gtr. 2: w/ Fill 2  
E5 G5 F#5 D5 E5

wall. \_ Chain the sun, \_

Gtr. 2

1 1/2

14 (14) 12 14 12 15 14 12 12 (12)

Gtr. 1

Harm. ---| let ring -----|

Pitch: A A 0

C5 D5

\_ and it tears a - way \_ to face \_ you \_ as you

End Rhy. Fig. 2

let ring -----| let ring -----| P.M. ---|

Fill 2  
Gtr. 2

2nd time, Gtr. 2: w/ Fill 3  
E5

To Coda

C5 D5 Dsus4 D

run. \_\_\_\_ You run. \_\_\_\_ You run! \_\_\_\_

let ring-----

### Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1  
E5

G5 A5 G5 F#5 E5

C5 D5 G5 E5 G5 A5 G5

1/4 1/2

Fill 3  
Gtr. 2



Gtr. 1: w/ Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2

E5

7



# Chorus

Gtr. 2 tacet  
G5

D5

G5

D

C

So live for to - day! For to - mor -

Gtr. 1

12 7 12 7 10 5

X X 0

12 7 12 7 10 5

- row nev - er comes.

G5 D

Harm. -----

Pitch: D A A

5 4 7 4 7 5 7

8 7 7 7

8 7 7 7

N.C.

Dsus4 D

Dsus4 D

5 4 7 4 7 5 7

8 7 7 7

8 7 7 7

## Bridge

Half-time feel

Em7

D/E

Em7

D/E

Gtr. 6 (clean)

Rhy. Fig. 3

\* Fade in, 1st time only.

Gtr. 1

8 7 7 7 8 7 7 7 10 7 7 7

7 7 7 7 7 7 7 7

7 0

[illegible]

Gr. 6: w/ Rhy. Fig. 3 (1 1/2 times)

Em7 D/E Em7 D/E Em7 D/E

Die young. \_\_\_\_\_

Die young. —

Can't you see the

Em7 D/E Em7 D/E Em7 D/E

writ - ing in the air? \_\_\_\_\_

Grtr. 2

8va

loco

grad. release

17 17 15 17 15 17 (17) X 12 15 12 15 12 15 12

Em7 D/E Dm7 C/D Em7 N.C.

Die young. — Gon - na die young. \_ Some - one stopped the

Gtr. 2

14 (14)

Gr. 6

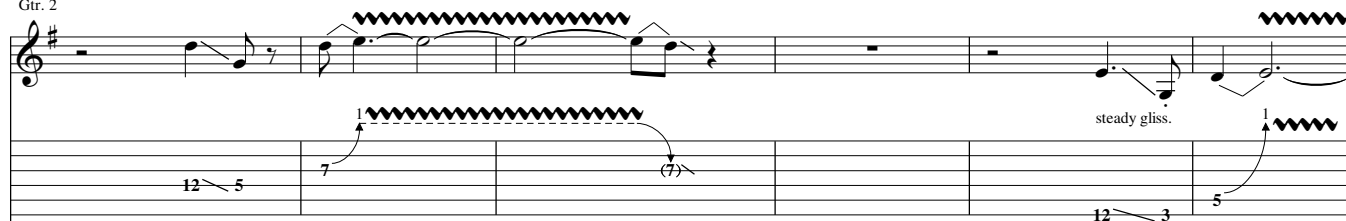
The musical score is for guitar, grade 6. It consists of a single system with two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C5. This is followed by a quarter note B4, an eighth note A4, a quarter note G4, and a half note F#4. The melody continues with a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. The bottom staff is a bass clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a quarter note G3, an eighth note A3, a quarter note B3, and a half note C4. This is followed by a quarter note B3, an eighth note A3, a quarter note G3, and a half note F#3. The bottom staff continues with a quarter note E3, a quarter note D3, a quarter note C3, and a half note B2. The system concludes with a double bar line and a repeat sign.

Harm.

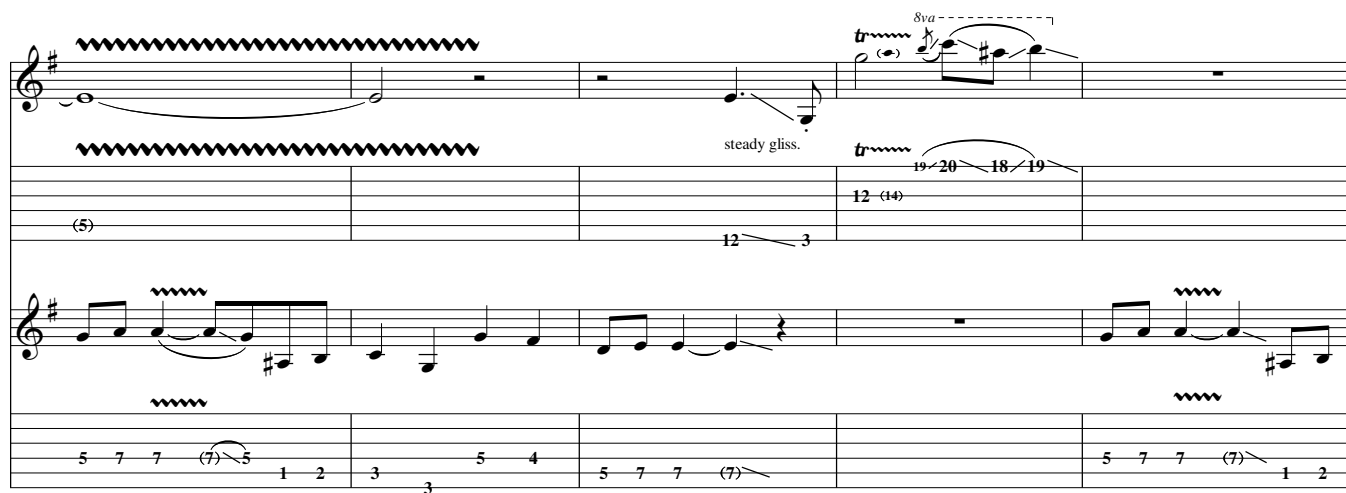
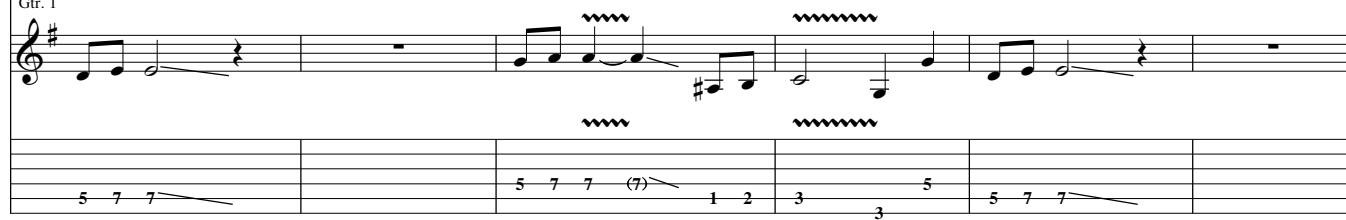


Gtr. 6 tacet  
Em7Interlude  
N.C.

Gtr. 2



Gtr. 1



Ah, ah, ah, ah, ah! \_\_\_\_\_

5 7 7 9 10 7 9 (9)

### Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1  
E5

G5 A5 G5 F#5

5 4 5 7 8 7 4 5 7 X 5 X 4 7 7

E5 C5 D5 G5 E5

(7) 7 4 4 5 7 7 9 7 9 9 1 9 7

G5 A5 G5 E5 G5 F#5 D5

*D.S. al Coda*

9 7 9 7 5 7 7 5 4 5 4 5 4 7 4 5 7 5 4 5 4 7 4 5 7 7 9 7 5 4

### Coda

#### Chorus

G D G D C

So live for to - day! \_\_\_\_\_ For to - mor -

Gtr. 1

P.M.

12 7 12 7 12 7 10 5 12 7 12 7 12 7 10 5 10 7 0 5 5 3

G D

- row nev - er \_\_\_\_\_ comes. \_\_\_\_\_ Die

(5)  
(3)

X X X X

12 7 7 7  
12 7 7 7  
10 5 5 5

0 0

E5 C5 D5

young! \_ Young. \_\_\_\_\_ Die

Gtr. 2

9 10 7 10 9 10 9 7 9 10 7 9 10 9 10 9 10 9 7 9 10 9 7 10 9 7 7

Gtr. 3 Riff A End Riff A

9 7 9 7 10 7 7 9 7 9 7 10 9 7 9 10 9 9 7 10 7

Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

let ring ----- P.M. --- P.M. P.M. ---

9 9 9 9 5 7  
7 7 7 7 3 5  
0 0 0 0 0 0

Gtr. 1: w/ Rhy. Fig. 3 (till fade)  
Gtr. 3: w/ Riff A (2 times)

E5 C5 D5

young! Die young! \_\_\_\_\_ Die

Gtr. 2

15ma ----- loco

P.H. -----

(7) (7) 5 0 5 7 8 7 5 5 7 9 7 10 7 10 7

E5 C5 D5

young! \_ Die young, \_ young! \_ Die

7 10 9 10 9 7 7 | 10 7 10 | 9 7 9 11 | 9 7 9

E5 C5 D5

young! Die young! \_ Die young! Die young! Die young! Die young! Die

Gtr. 2

1 1/2 1/2 1/2

(9) 9 7 9 9 7 9 7 | 10 10 9 10 9 7 9 | 9 9 9 7 10 9 7 10 | 9 7 7

Gtr. 3

P.M.

0 9 7 9 7 10 7 | 7 9 7 9 7 10 0 | 9 10 10 7 10 7 | 10 7 10 9

### Outro-Guitar Solo

Gtr. 3: w/ Riff A (till fade)

E5

C5

D5

young!

Gtr. 2

P.H.

1 1 1 1/4

7 5 7 9 7 9 | (9) 14 | 12 15 14 | 12 15 14 | 12

Pitch: B

Gtr. 4 Riff B

3 2 3 2 4 5 | 3 2 3 2 4 2 | 5 2 4 2

2 5 5

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with eighth and sixteenth notes, including a wavy line indicating a trill. The bottom staff is a bass line with numbers 14, 12, and 14, and includes fingerings (1, 1 1/4, 1/4) and a wavy line indicating a trill.

Gtr. 2

The guitar part for the second guitar (Gtr. 2) is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The music is in 4/4 time. The first measure contains a series of eighth notes: F#4, G4, A4, B4, A4, G4, F#4, E4. The second measure contains a series of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3. The third measure contains a series of eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3. The fourth measure contains a series of eighth notes: B3, A3, G3, F#3, E3, D3, C3, B2. The fifth measure contains a series of eighth notes: A3, G3, F#3, E3, D3, C3, B2, A2. The sixth measure contains a series of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2. The seventh measure contains a series of eighth notes: F#3, E3, D3, C3, B2, A2, G2, F#2. The eighth measure contains a series of eighth notes: E3, D3, C3, B2, A2, G2, F#2, E2. The ninth measure contains a series of eighth notes: D3, C3, B2, A2, G2, F#2, E2, D2. The tenth measure contains a series of eighth notes: C3, B2, A2, G2, F#2, E2, D2, C2. The eleventh measure contains a series of eighth notes: B2, A2, G2, F#2, E2, D2, C2, B1. The twelfth measure contains a series of eighth notes: A2, G2, F#2, E2, D2, C2, B1, A1. The thirteenth measure contains a series of eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1. The fourteenth measure contains a series of eighth notes: F#2, E2, D2, C2, B1, A1, G1, F#1. The fifteenth measure contains a series of eighth notes: E2, D2, C2, B1, A1, G1, F#1, E1. The sixteenth measure contains a series of eighth notes: D2, C2, B1, A1, G1, F#1, E1, D1. The seventeenth measure contains a series of eighth notes: C2, B1, A1, G1, F#1, E1, D1, C1. The eighteenth measure contains a series of eighth notes: B1, A1, G1, F#1, E1, D1, C1, B0. The nineteenth measure contains a series of eighth notes: A1, G1, F#1, E1, D1, C1, B0, A0. The twentieth measure contains a series of eighth notes: G1, F#1, E1, D1, C1, B0, A0, G0. The twenty-first measure contains a series of eighth notes: F#1, E1, D1, C1, B0, A0, G0, F#0. The twenty-second measure contains a series of eighth notes: E1, D1, C1, B0, A0, G0, F#0, E0. The twenty-third measure contains a series of eighth notes: D1, C1, B0, A0, G0, F#0, E0, D0. The twenty-fourth measure contains a series of eighth notes: C1, B0, A0, G0, F#0, E0, D0, C0. The twenty-fifth measure contains a series of eighth notes: B0, A0, G0, F#0, E0, D0, C0, B-1. The twenty-sixth measure contains a series of eighth notes: A0, G0, F#0, E0, D0, C0, B-1, A-1. The twenty-seventh measure contains a series of eighth notes: G0, F#0, E0, D0, C0, B-1, A-1, G-1. The twenty-eighth measure contains a series of eighth notes: F#0, E0, D0, C0, B-1, A-1, G-1, F#-1. The twenty-ninth measure contains a series of eighth notes: E0, D0, C0, B-1, A-1, G-1, F#-1, E-1. The thirtieth measure contains a series of eighth notes: D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1. The thirty-first measure contains a series of eighth notes: C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1. The thirty-second measure contains a series of eighth notes: B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2. The thirty-third measure contains a series of eighth notes: A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2. The thirty-fourth measure contains a series of eighth notes: G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2. The thirty-fifth measure contains a series of eighth notes: F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2. The thirty-sixth measure contains a series of eighth notes: E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2. The thirty-seventh measure contains a series of eighth notes: D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2. The thirty-eighth measure contains a series of eighth notes: C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2. The thirty-ninth measure contains a series of eighth notes: B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3. The fortieth measure contains a series of eighth notes: A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3. The forty-first measure contains a series of eighth notes: G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3. The forty-second measure contains a series of eighth notes: F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3. The forty-third measure contains a series of eighth notes: E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3. The forty-fourth measure contains a series of eighth notes: D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3. The forty-fifth measure contains a series of eighth notes: C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3. The forty-sixth measure contains a series of eighth notes: B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4. The forty-seventh measure contains a series of eighth notes: A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4. The forty-eighth measure contains a series of eighth notes: G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4. The forty-ninth measure contains a series of eighth notes: F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4. The fiftieth measure contains a series of eighth notes: E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4. The fifty-first measure contains a series of eighth notes: D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4. The fifty-second measure contains a series of eighth notes: C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4. The fifty-third measure contains a series of eighth notes: B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5. The fifty-fourth measure contains a series of eighth notes: A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5. The fifty-fifth measure contains a series of eighth notes: G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5. The fifty-sixth measure contains a series of eighth notes: F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5. The fifty-seventh measure contains a series of eighth notes: E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5. The fifty-eighth measure contains a series of eighth notes: D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5. The fifty-ninth measure contains a series of eighth notes: C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5. The sixtieth measure contains a series of eighth notes: B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6. The sixty-first measure contains a series of eighth notes: A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6. The sixty-second measure contains a series of eighth notes: G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6. The sixty-third measure contains a series of eighth notes: F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6. The sixty-fourth measure contains a series of eighth notes: E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6. The sixty-fifth measure contains a series of eighth notes: D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6. The sixty-sixth measure contains a series of eighth notes: C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6. The sixty-seventh measure contains a series of eighth notes: B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7. The sixty-eighth measure contains a series of eighth notes: A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7. The sixty-ninth measure contains a series of eighth notes: G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7. The seventieth measure contains a series of eighth notes: F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7. The seventy-first measure contains a series of eighth notes: E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7. The seventy-second measure contains a series of eighth notes: D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7. The seventy-third measure contains a series of eighth notes: C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7. The seventy-fourth measure contains a series of eighth notes: B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8. The seventy-fifth measure contains a series of eighth notes: A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8. The seventy-sixth measure contains a series of eighth notes: G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8. The seventy-seventh measure contains a series of eighth notes: F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8. The seventy-eighth measure contains a series of eighth notes: E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8. The seventy-ninth measure contains a series of eighth notes: D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8. The eightieth measure contains a series of eighth notes: C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8. The eighty-first measure contains a series of eighth notes: B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9. The eighty-second measure contains a series of eighth notes: A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9. The eighty-third measure contains a series of eighth notes: G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9. The eighty-fourth measure contains a series of eighth notes: F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9. The eighty-fifth measure contains a series of eighth notes: E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9. The eighty-sixth measure contains a series of eighth notes: D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9. The eighty-seventh measure contains a series of eighth notes: C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9. The eighty-eighth measure contains a series of eighth notes: B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10. The eighty-ninth measure contains a series of eighth notes: A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10. The ninetieth measure contains a series of eighth notes: G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10. The hundredth measure contains a series of eighth notes: F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10. The hundred and first measure contains a series of eighth notes: E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10. The hundred and second measure contains a series of eighth notes: D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10. The hundred and third measure contains a series of eighth notes: C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10. The hundred and fourth measure contains a series of eighth notes: B-10, A-1

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second system has three staves. The top staff continues the melody, while the two bottom staves provide a harmonic accompaniment using a simplified notation system with numbers (14, 12, 15) and arrows indicating fingerings and slurs. The music is divided into measures by vertical bar lines.

[illegible]



The musical notation for the exercise 'C5 D5 E5' is shown below. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation is divided into three measures, each labeled with a chord name: C5, D5, and E5. The first measure (C5) contains a series of eighth notes: C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The second measure (D5) contains a series of eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7. The third measure (E5) contains a series of eighth notes: E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7. The notation is written in a style that suggests a specific fingering or technique, with some notes beamed together and others written as individual eighth notes.

[illegible][illegible]

from Dio - Holy Diver

# DON'T TALK TO STRANGERS

Words and Music by  
Ronnie James Dio

## Intro

Slow Rock ♩ = 60

\* Dm7(no3rd) B♭sus2/D F#sus2 C/E F5 Dm7(no3rd)

Whispered: Don't talk to strang -

Gtr. 1 (12-str. acous.)

**Riff A**

*mp*  
let ring throughout

**End Riff A**

TAB

0	2	1	0	2	1	0	1	0	3	1	0	3	1	0	1
3	0	1	2	0	1	3	0	2	1	0	2	0	2	1	1

\*Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A

B♭sus2/D F#sus2 C/E F5 Dm7(no3rd)

ers. Hmm, \_ hmm, \_ hmm. \_

## Chorus

Gtr. 1: w/ Riff A (5 times)  
Dm7(no3rd)

B♭sus2/D F#sus2 C/E F5 Dm7(no3rd)

Don't talk to strang - ers, 'cause they're on - ly there \_ to do you \_ harm. \_

B♭sus2/D F#sus2 C/E F5 Dm7(no3rd)

Don't write in star - light, 'cause the words may come out \_ real.

B♭sus2/D F#sus2 C/E F5 Dm7(no3rd)

Don't hide in door - ways, you may find the key \_ that o - pens up your soul.

**Riff A1**

Gtr. 2 (elec.)

*mp*  
w/ clean tone  
let ring throughout

**End Riff A1**

TAB

0	7	5	5	7	5	0	1	3	1		
3	0	1	2	3	1	3	0	7	5	5	7

Gtr. 2: w/ Riff A1 (2 1/2 times)

Don't go \_\_\_\_ to heav - en, \_\_\_\_ 'cause it's real - ly on - ly hell.

B $\flat$ sus2/D Fsus2 C/E F5 Dm7(no3rd)

Gtr. 3 (elec.)

*mp*  
w/ clean tone & slide

3/5

Gtr. 3 tacet

Don't smell \_\_\_\_ the flow - ers, they're an e - vil drug \_\_\_\_ to make you lose your mind.

B $\flat$ sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't dream \_\_\_\_ of wom - en, 'cause they'll on - ly bring you

B $\flat$ sus2/D N.C.

Gtr. 1

0 2 1 0 2 1 0 0 3 1 0 3 1 1 3

### Interlude

Double time

Gtr. 1 tacet  
D5

down.

B $\flat$ /D

\*Gtr. 4 (elec.)  
Rhy. Fig. 1

*f* P.M. throughout  
w/ dist.

End Rhy. Fig. 1

2 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 3 0 0 0 3 0 0 0

\*Doubled throughout

Gtr. 4: w/ Rhy. Fig. 1 (3 times)

D5 B $\flat$ /D D5 B $\flat$ /D

D5 B $\flat$ /D

1. Hey,

D(b5)

#Gtr. 3 Rhy. Fig. 2

w/ dist.

10 10 (10) 10 10 (10)

9 9 (9)

\* w/o slide

## Gtr. 4 Rhy. Fig. 2A

Rhy. Fig. 2A

10 7 0 0 0 0 0 0 10 7 0 0 0 0 0 0 0 0 9 7 0 0 0 0 0 0 9 7 0 0 0 0 0 0 9 7 0 0 0

## Dsus4

D5

me, I'm \_\_\_\_\_ real. \_\_\_\_\_

End Rhy. Fig. 2

10 8      10 8      (10 8) //      10 10      10 10      10 10

## End Rhy. Fig. 2A

[illegible]

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A

Trs. 3 & 4: w/ Rny. Figs. 2 & 2A

D(b5) Dsus4

I'm for - ev - er the one that lets you

Half-time feel

End half-time feel

D5 Bb5 C5

look and see \_\_\_\_\_ and feel \_\_\_\_\_ me. \_\_\_\_\_ I'm

Gtr. 4

Gtr. 4: w/ Rhy. Fig. 1 (2 times)

D5 Bb/D D5 Bb/D

dan - ger, \_\_\_\_\_ I'm the strang - er. \_\_\_\_\_

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A (2 times)

D5 D(b5)

And I, I'm dark - ness, I'm an -

Dsus4 D5

- ger, I'm pain. \_\_\_\_\_ I, \_\_\_\_\_ I'm a mas -

D(b5) Dsus4 D5

- ter, the e - vil song \_\_\_\_\_ you sing in - side \_\_\_\_\_ your

Half-time feel

End half-time feel

Gtr. 3 tacet Bb5 C5 Bb5 C5

brain. \_\_\_\_\_ Drive you in - sane. \_\_\_\_\_ Don't

Gtr. 4

D5 C5 D5 F5 D5 C5

talk. Don't let 'em in - side your

let ring -----

D5 C5 D5 F5 D5 C5 Bb5 A5

mind, \_\_\_\_\_ yeah. \_\_\_\_\_ Run a - way, run a - way,

**Guitar Solo**

D5 Bb5 C5 D5

girl. \_\_\_\_\_

Gtr. 5 (elec.) w/ dist.

Gtr. 4 Rhy. Fig. 3 End Rhy. Fig. 3

The musical score for guitar consists of a melody line in the treble clef and a fretboard diagram in the bass clef. The melody line includes chords Bb5, C5, and D5, and a 'P.M.' (Palm Mute) instruction. The fretboard diagram shows fingerings for the first three measures, with a 1/4 note pickup in the second measure.

[illegible]

Gr. 5

6 6 6 3

Gr. 4 Rhy. Fig. 4

P.M. - - - - - | P.M. - - - - - | P.M. - - - - - | P.M. - - - - - |

12 12 12 12 12 12 12 12 8 8 8 8 8 8 8 8

8va -

12 15 12 13 12 13 12 15 12 13 12 13 15 13 15 13 17 13 15 13 15 13 17 13 15 15 17

The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains four measures of music. The first measure has a whole note chord of G2, B-flat2, and D3. The second measure has a half note chord of G2 and B-flat2, followed by a quarter note D3. The third measure has a half note chord of G2 and B-flat2, followed by a quarter note D3. The fourth measure has a whole note chord of G2, B-flat2, and D3. Below the first two measures are the lyrics "P.M. -----|". Below the last two measures are the lyrics "P.M. -----|". The lower staff is a single-line staff containing fingerings for each note: 10, 8, 8, 8, 8, 10, 8, 8, 8, 8, 8, 10.

8va

Gtr. 5

The musical score is for guitar, indicated by the 'Gtr. 5' label. The top staff is a treble clef staff with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some notes beamed together. A trill is indicated by a '3' over a bracketed group of notes. The bottom staff is a bass clef staff with fingerings (1, 2, 3) and a trill marked '(20)'. The piece ends with a double bar line and the number '17'.



C5

8va-----|

D5

loco

Bb5

No, \_\_\_\_\_ no, \_\_\_\_\_ Don't

C5

D5

let them \_ in \_ your life. \_\_\_\_\_

P.M.-----| P.M.-----| P.M.-----|

Bb5

C5

Pro - tect your \_ soul! \_

P.M.----| P.M.--| P.M.--| P.M.---| P.M.--| grad. bend



# Half-time feel

Gtr. 4: w/ Rhy. Fig. 3 (2 times)

D5

Bb5

C5

D5

P.M. -----|

steady gliss.

Bb5

C5

D5

grad. bend

1/2

P.S.

## Outro-Chorus

Gtr. 4: w/ Rhy. Fig. 3 (2 times)

Gtr. 5: tacet

D5

Bb5

C5

D5

Don't dance in dark - ness, you may stum - ble and \_\_\_\_ you're sure to fall. \_\_\_\_

Bb5 C5 D5

Don't write in star - light, 'cause the words may come out real.

Bb5 C5 D5

Don't talk to strang - ers, 'cause they're on - ly there \_ to make you sad. \_

*Whispered:* Don't talk to strang - ers.

Gtr. 4

12 12 10 10 10 10 10

P.M. --- |

Dm7(no3rd) Bbsus2/D N.C. rit.

Don't dream of wom - en, 'cause they'll on - ly bring you down.

*let ring* ----- | *rit.*

10 12 10 12 10 13 10 10 8

End half-time feel

**Outro**  
Gtr. 4: w/ Rhy. Fig. 1 (7 times)  
D5 Bb/D D5 Bb/D D5 Bb/D

Yeah. \_

D5 Bb/D D5 Bb/D D5 Bb/D

Run, run, run, run a - way. \_\_\_\_\_

D5 Bb/D D5 Bb B

Gtr. 4

P.M. ----- |

2 0 0 0 0 0 1

from Black Sabbath - *Heaven and Hell*

# HEAVEN AND HELL

Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

Words by Ronnie James Dio  
Music by Ronnie James Dio, Terence Butler,  
Anthony Iommi and William Ward

## Intro

Moderately slow ♩ = 90

E5 F#5 G5 C5 D E5 F#5 G5 A5 G5 F#5 E5

Rhy. Fig. 1

\*Gtr. 1 (elec.)

*f* w/ dist. let ring ----- P.M. -- P.M. -- P.M. --

TAB

9 11 12 (12) 5 2 3 2 3 9 11 12 (12) 14 12 11 9 0 0 0 0 0 0 0 0 0 0 0 0

\*Doubled throughout

F#5 G5 C5 D E5 F#5 G5 A5 G5 F#5 E5 N.C.

End Rhy. Fig. 1

P.M. -- P.M. -- let ring -----

TAB

9 11 12 (12) 5 2 3 2 3 9 11 12 14 12 11 9 (9) 5 7 5 7 0 0 0 0 0 0 0 0 0 0 0 0

## Verse

Gtr. 1 tacet  
\*\*\* E5

1. Sing me a song, — you're a sing - er. —

\*\*

TAB

7 0

\*\*Gradually lower vol. knob to 0.

\*\*\*Chord symbol implied by bass.

Do me a wrong, — you're a bring - er of e - vil. The dev - il is nev - er a mak -

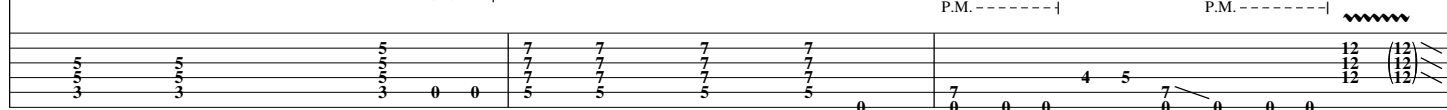
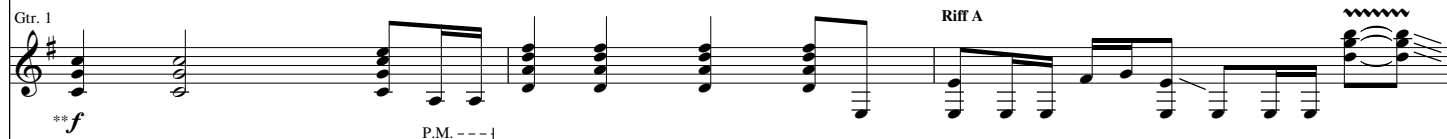


- er. The less that you give, you're a tak - er. So it's

### Chorus

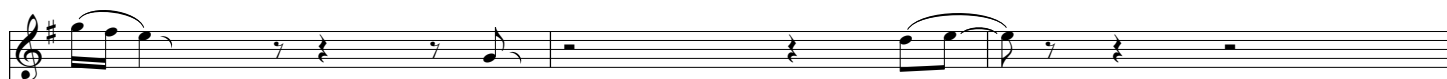


on and on and on, it's heav - en and hell. Oh,

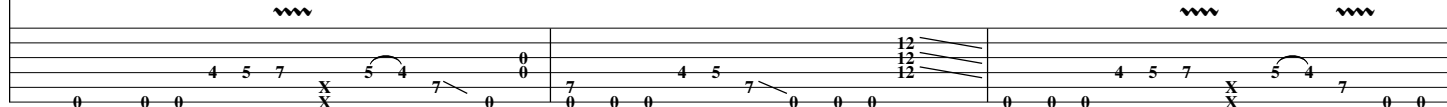


\*Chord symbols reflect implied harmony.

\*\*Full vol.



well. Yeah. Mmm.



### Verse

Gtr. 1 tacet

\*\*\* Em

E5

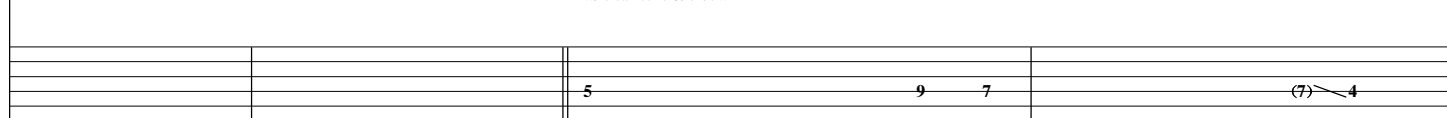
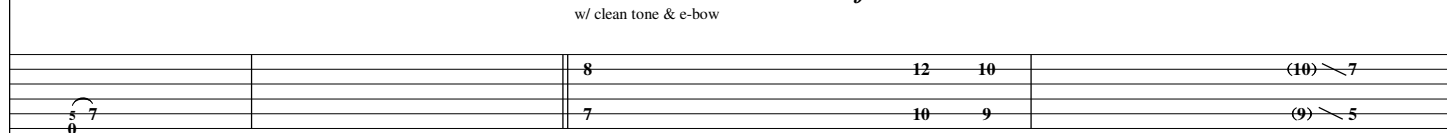
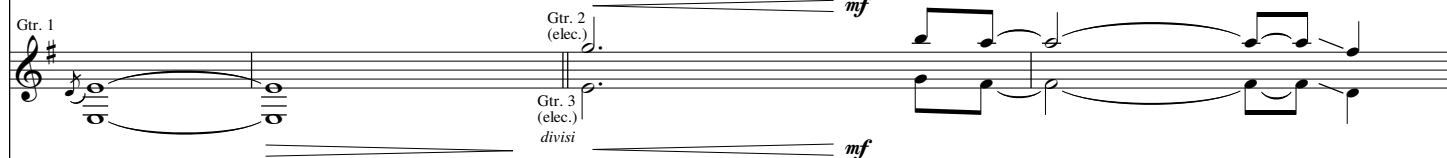
G/E F#m/E

D/E



2. The lov - er of life's not a sin - ner. The

w/ clean tone & e-bow



\*\*\*Bass plays E, next 8 meas.

Em G/E F#m/E Asus4/E D/E Em G/E F#m/E

end - ing is just \_\_\_\_\_ a be - gin - ner. The clos - er you get to the mean -

8 12 10 15 (15) 7 8 12 10  
7 10 9 12 (12) 5 7 10 9

5 9 7 12 (12) 4 5 9 7

D/E Em G/E F#m/E Asus4/E D/E

- ing, \_\_\_\_\_ the soon - er you know \_\_\_\_\_ that you're dream - ing, \_\_\_\_\_ So \_\_\_\_\_ it's

(10) (10) 7 8 12 10 15 (15)  
(9) (9) 5 7 10 9 12 (12) 5

(7) (7) 4 5 9 7 12 (12)

### Chorus

Gtrs. 2, 3 & 4 tacet  
C5

D5 C5

on \_\_\_\_\_ and on \_\_\_\_\_ and on. \_\_\_\_\_ Whoa, \_\_\_\_\_ it's on \_\_\_\_\_ and on \_\_\_\_\_ and on. \_\_\_\_\_

Gtr. 5 (elec.)  
*mf*  
w/ dist.

3 3 5 7 5 7 7 7 5 7 7 5 7 5 3 3 5 7 5 7 7

Gtr. 1  
*f*  
P.M. --- | P.M. --- | P.M. --- |

3 3 5 7 5 7 7 7 5 7 7 5 7 5 3 3 5 7 5 7 7

D5 C5 D5

It goes on and on and on, heav - en and hell.

P.M. --- | P.M. --- |

Gtr. 1: w/ Rhy. Fig. 1 E5 F#5 G5 C5 D E5 F#5 G5

I can tell.

Gtr. 5

A5 G5 F#5 E5 F#5 G5 C5 D

Fool, fool.



# Bridge

Gtr. 5 tacet

Am(add9)

E5

F#5

G5

A5

G5

F#5

E5

G5

Oh. \_\_\_\_\_

(Ah. \_\_\_\_\_)

Gtr. 5

let ring -----|

let ring -----|

P.M. --|

D5

F/A

\* C/G

Oo. \_\_\_\_\_

Ah. \_\_\_\_\_

Gtr. 1

let ring -----|

P.M. --|

P.M. --|

P.M. --|

\*Bass plays G.



\*G/B

D

A5

Yeah, yeah. \_\_\_\_\_

Ah.) \_\_\_\_\_

let ring ----- P.M. --- let ring ----- P.M. ---

3 3 3 3 3 2 2 3 2 3 2 2 0 0 2 2 0

\*Bass plays B.

### Interlude

Gtr. 1: w/ Riff A (2 times)

Em7

\_\_\_\_\_

### Verse

Gtr. 1: w/ Riff A (2 1/2 times)

Em7

\_\_\_\_\_

3. Well, if it seems to be real, \_\_\_ it's il - lu - sion. \_\_\_ For ev - 'ry

\_\_\_\_\_

mo - ment of truth, \_\_\_ there's con - fu - sion in life. Love can be seen \_\_\_\_\_ as the an -

G

N.C.

\_\_\_\_\_

- swer, but no - bod - y bleeds \_\_\_ for the danc - er. And it's

Gtr. 1

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M.

0 0 0 4 5 7 X 5 4 7 0 7 0 0 0 4 5 7 0 0 0 0 0 0 0 4 5 7 0 5 4 7 0

C5 D5 E5

on \_\_\_ and on, \_\_\_ on \_\_\_ and on \_\_\_ and on \_\_\_ and on \_\_\_ and on \_\_\_ and on \_\_\_ and on \_\_\_

Gtr. 5

15 15 12 14 (14) 14 12 14 12 14 12 14

Gtr. 1

P.M.

5 5 7 7 X 9  
5 5 7 7 X 7  
3 3 5 5 X 0

### Guitar Solo

Em

\_\_\_ and on \_\_\_ and on \_\_\_ and on \_\_\_ and on. \_\_\_

\*w/ delay grad. release 1/2 1/4

(14) 2 (2) 0

\*Delay set for quarter-note regeneration w/ 6 repeats.

\*\* w/ heavy reverb *f* let ring

grad. release 1/2

(9) 12 12 11 (11) 0

\*\*Vol. swell

\*Vol. swell

\*\*Vol. swell

Gtr. 1 tacet  
 Gtr. 5

E5      G5      Am(add9)      D

(Ah. \_\_\_\_\_)

Gtr. 5

Gtr. 1

let ring ----- | P.M. ---- | P.M. ---- |

F/A      \*C/G

Ah.) \_\_\_\_\_

let ring ----- | P.M. ---- | P.M. ---- |

\*Bass plays G.

Interlude  
Fast ♩ = 205  
E5

E5

The Interlude section consists of two systems of music. The first system includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef. The guitar staff features a series of slurs and ties, with a wavy line indicating a tremolo effect. The bass staff has a wavy line at the beginning, followed by a series of notes with slurs and ties. The second system continues the musical notation, with the guitar staff showing a series of slurs and ties, and the bass staff showing a series of notes with slurs and ties. The section concludes with a wavy line and a series of notes with slurs and ties.

Guitar Solo  
E5

The Guitar Solo section consists of two systems of music. The first system includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef. The guitar staff features a series of slurs and ties, with a wavy line indicating a tremolo effect. The bass staff has a wavy line at the beginning, followed by a series of notes with slurs and ties. The second system continues the musical notation, with the guitar staff showing a series of slurs and ties, and the bass staff showing a series of notes with slurs and ties. The section concludes with a wavy line and a series of notes with slurs and ties.

G D

8va

loco

E5 D

G D

8va

They

## E5

Gtr. 5 tacet

D

say that life's a car - ou - sel. \_\_\_\_\_ Spin - ning fast, you've got to

8va-7

1  
(17)

**Rhy. Fig. 2**

Rhy. Fig. 2

P.M. -----|

7	7	7	7	9	9	9	9					2			
0	0	0	0	0	0	0	0	9	9	9	X	X	2	2	2
0	0	0	0	0	0	0	0	7	7	7	X	X	0	0	0

G5

The musical score is for the song "The World Is Full of Kings and Queens" by The Beatles. It features a vocal line and a guitar accompaniment. The vocal line is in the key of D major and 4/4 time. The guitar accompaniment is in the key of D major and 4/4 time, featuring a prominent D5 power chord in the first measure. The lyrics are: "ride it well. The world is full of kings and queens who".

**Vocal Line:**

ride it well. The world is full of kings and queens who

**Guitar Line:**

Gtr. 1

P.M.

D

E5

blind \_\_\_\_ your eyes \_\_\_\_ and steal \_\_\_\_ your dreams. It's heav - en and hell. \_\_\_\_

Gtr. 5

loco

14

**End Rhy. Fig. 2      Rhy. Fig. 3**

[illegible]

D

Oh, well. And they'll

semi-harm. 1

End Rhy. Fig. 3

P.M. ----- 4

Gtr. 5 tacet  
Gtr. 1: w/ Rhy. Fig. 2  
E5

D

tell you black is real - ly white. The moon is just the sun at night. And

G5

D

when you walk in gold - en halls you get to keep the gold

Gtr. 5

Gtr. 1: w/ Rhy. Fig. 3  
E5

that falls. It's heav - en and hell. Oh, no,

1 1/2



Gtr. 1: w/ Rhy. Fig. 2 (2 times)  
E5

D

no. \_\_\_\_ Fool, \_\_\_\_ fool. \_\_\_\_

14 12 14 12 11 12 14 11 12 14 (14)

D G5

You got \_\_\_\_ to bleed \_\_\_\_ for the danc - er. \_\_\_\_

15 (15) 15 15 12 15 12 15 12 15 12 14

D E5

Fool, \_\_\_\_ fool. \_\_\_\_

12 14 12 14 12 14 14 12 14 12 14 12 10 12 12 10 12 10

D G5

Look \_\_\_\_ for the an - swer. \_\_\_\_

12 12 12 14 12 14 12 11 14 14 (14) 12

D

First system of musical notation. The top staff is a vocal line with lyrics "Fool, \_\_\_ fool, \_\_\_". The second staff is a guitar solo. The bottom staff shows fret numbers: (12) 9 10 12 14 12 14 | 12 14 12 15 | 12 15 12 14 14 12 14 14.

# Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (1 7/8 times)

E5

D

Second system of musical notation. The top staff is a vocal line with lyrics "fool. \_\_\_". The second staff is a guitar solo. The bottom staff shows fret numbers: 14 12 15 14 15 15 17 15 17 15 14 17 14 15 17 14 15 17 19 17 15 17 17 15 17 15.

G5

Third system of musical notation. The top staff is a guitar solo. The bottom staff shows fret numbers: 14 17 17 14 15 17 15 17 17 15 17 15 17 16 14 12 14 12 12 15 15.

D

Fourth system of musical notation. The top staff is a guitar solo. The bottom staff shows fret numbers: (15) 12 14 14 (14) 12 14 14 (14) 12 14 14 (14) 12 10 12.

E5

Fifth system of musical notation. The top staff is a guitar solo. The bottom staff shows fret numbers: 12 10 12 12 14 12 10 12 10 12 12 14 12 10 12 10 12 12 14 12 10 12 10 12 14 12 14.



F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Riff B

Am(add9) F#m7(add11) Em

End Riff B

Gtr. 7: w/ Riff B (till fade)

Gtr. 6

F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Am(add9)

F#m7(add11)

Em

*Begin fade*

F#m7(add11)

G6

Bm(add11)

Cmaj7

Am(add9)

Bm(add11)

G6

Am(add9)

F#m7(add11)

Em

F#m7(add11)

G6

Bm(add11)

Cmaj7

Am(add9)

Bm(add11)

G6

*Fade out*

Am(add9)

F#m7(add11)

Em



# Holy Diver

Words and Music by Ronnie James Dio

## Intro

Moderately slow Rock ♩ = 96

C5 D5 Eb5 C5 D5 Eb5 Bb5 C5 D5 Eb5 Bb5

*f* P.M. - -| P.M. - -| P.M. - -| P.M. - -|  
w/ dist.

T	5	5	5	7	8	5	5	5	7	8	3	5	5	5	7	8	3
A	5	5	5	7	8	5	5	5	7	8	3	5	5	5	7	8	3
B	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

C5 Bb5 C5 D5 Eb5 C5 D5 Eb5 Bb5 C5 D5 Eb5 Bb5

Mm, mm, — mm. — Yeah, — yeah. —

P.M. - -| P.M. - -| P.M. - -| P.M. - -|

5	3	5	5	5	5	7	8	5	5	5	7	8	3	5	5	5	7	8	3
5	3	5	5	5	5	7	8	5	5	5	7	8	3	5	5	5	7	8	3
3	1	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

## Verse

C5 Bb5 Ab5 Bb5 C5 Ab5

1. Ho - ly div - er, you've been down too long in the mid - night sea.

P.M. -----|

5	3	6	3	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
5	3	6	3	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
3	1	6	1	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

C5 Bb5 Ab5 C5

Oh, what's be - com - ing of me? — Ride the ti - ger. You could

P.M. -----

Ab5 C5 Bb5

see his stripes but you know he's clean. Oh, don't you see — what I mean? —

P.M. ----- | P.M. -----

C5 Ab5 Bb5 Interlude C5 D5 Eb5

— Got-ta get a - way, — ho - ly div - er, —

P.M. ----- | let ring ----- | P.M. - - | P.M. - - |

C5 Eb5 Bb5 C5 Eb5 Bb5 C5 Bb5 C5

yeah. — 2. Got

P.M. - - | P.M. - - | P.M. - - | P.M. - - |

2nd time, substitute Fill 1

C5

Ab5

shin - y di - 'monds like the eyes of a cat in the black and blue.

4. See additional lyrics

P.M. -

4  
4  
X  
6  
6

[illegible][illegible][illegible]









**Outro**

Bb5 B5 C5 D5 Eb5 C5 Eb5 Bb5

way, \_\_\_\_\_ yeah. \_\_\_\_\_ Ho - ly div - er, sole sur-viv -

P.M. --| P.M. --| P.M. --| P.M. --|

3	3	3	4	5	5	5	7	8	5	5	8	3
3	3	3	4	3	3	3	5	6	3	3	3	3
1	1	1	2	3	3	3	3	5	3	3	6	

C5 D5 Eb5 C5 Eb5 D5

- or, you're the one who's clean. \_\_\_\_\_ Ho - ly div -

P.M. --| P.M. ---| P.M. ---| P.M. ---|

5	5	5	7	8	5	5	8	7
3	3	3	3	5	3	3	3	3
3	3	3	3	6	3	3	3	5

C5 D5 Eb5 C5 Eb5 Bb5 C5 D5 E5

- er, ho - ly div - er. Yeah, the cat in the blue com - in' af - ter you, \_ ho - ly

P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -|

5	5	5	7	8	5	5	8	3	5	5	5	7	8
3	3	3	3	5	3	3	3	6	3	3	3	3	5
3	3	3	3	6	3	3	3	1	3	3	3	3	6

C5 Eb5 D5 C5 D5 Eb5 C5 Eb5 Bb5

div - er. Whoa, ho - ly div - er. \_\_\_\_\_

P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -|

5	5	8	7	5	5	5	7	8	5	5	8	3
3	3	3	6	3	3	3	5	6	3	3	3	3
3	3	3	5	3	3	3	3	5	3	3	3	6

*Begin fade*

C5 D5 Eb5 C5 Eb5 D5 C5 D5 Eb5

Yeah, al - right. Get a - way, get a - way, get a - way. Ho - ly div -

P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -|

C5 Eb5 Bb5 C5 D5 Eb5 C5 Eb5 D5

- er. Ho - ly div - er. Whoa, ho - ly div - er.

P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -|

C5 D5 Eb5 C5 Eb5 \* Bb5/D C5 D5 Eb5 C5 Eb5 Bb5/D

Hmm, hmm, hmm.

P.M. + P.M. + P.M. + P.M. + P.M. + P.M. +

\* Bass plays D.

*Repeat & fade*

C5 D5 Eb5 C5 Eb5 Bb5 C5 D5 Eb5 C5 Eb5 Bb5/D

P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -|

*Additional Lyrics*

4. Holy diver, you've been down too long in the midnight sea.  
 Oh, what's becoming of me? No! No!  
 Ride the tiger. You could see his stripes but you know he's clean.  
 Oh, don't you see what I mean?  
 Gotta get away, get away.

# from Dio - *Sacred Heart* KING OF ROCK & ROLL

Words and Music by  
Ronnie James Dio, Vinny Appice,  
Jimmy Bain and Vivian Campbell

## Intro Free time

Gtr. 1 (dist.)

*He's the king of rock and roll!*

*mf*

## Moderately fast Rock ♩ = 160

*Yeah!*

(Drum fill) \*Gtrs. 1 & 2 (dist.)

E5 Rhy. Fig. 1 D5 E5 D5 E5

*f* P.M. P.M.

\*Composite arrangement

D5 E5 N.C. E5 D5 E5

P.M. P.M. P.M.

*Alright!* *Yeah!*

D5 E5 End Rhy. Fig. 1 D5 E5 N.C. E5 D5 E5

P.M. P.M. P.M. P.M.

*Right!*

D5 E5 D5 E5 C5/G N.C. E5

P.M. P.M. P.M.-----|

# Verse

3rd time, Gtr. 3 tacet

1. Hot night, sum - mer in the cit - y, just a - bout to smoke and burn. \_  
 2. Bad blood, ev - 'ry - bod - y knows it, but ev - 'ry - bod - y does - n't care. \_  
 3. Bad boy, al - ways on the cov - er, get - tin' the sto - ry told. \_

Gtrs. 1 & 2

\* P.M. --| P.M. --| P.M. --| P.M. --| P.M. -----|

\*2nd & 3rd times, 1st note of measure is tied low E (6th string, open).

N.C. E5

No! Look out, he's e - vil but he's pret - ty. And,  
 He's got the on - ly way to show it, they  
 Fast, fast. One way or an - oth - er 'cause he'll

P.M. -----| P.M. --| P.M. --| P.M. --| P.M. --| P.M. -----|

G5 D/F# G5 C5

oh, he's gon - na twist and turn. \_ He's got the mid -  
 want to see it ev - 'ry - where. \_ He's got to give \_  
 nev - er, nev - er, nev - er, nev - er, nev - er get old. He makes a spe -

Rhy. Fig. 2

P.M. -----|

[illegible]

He's the king of rock and roll. He's the king of rock and roll.

End Rhy. Fig. 2

P.M.

The musical score for "The Wind" by The Beatles, featuring guitar and bass parts. The guitar part is in G major, 4/4 time, and includes a solo section. The bass part is in G major, 4/4 time, and includes a solo section. The score is for a guitar and bass duo.

**Guitar Part:**

- Key: G major (one sharp)
- Time: 4/4
- Tempo: Moderato
- Chords: D5, E5, D5, E5, N.C., E5
- Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131

[illegible]





First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of notes with a 5-measure rest and a 6-measure rest, followed by a D5 chord and an A/C# chord. The bottom staff shows fret numbers: 17, 14, 17, 14, 17, 14, 14, 17, 16, 14, 17, 16, 14, 16, 14, 16. The bottom staff shows fret numbers: 11, 11, 9, (11), 7, 7, 5, 5, 0, 7, 7, 4.

Second system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of notes with a 5-measure rest and an A5 chord. The bottom staff shows fret numbers: 4, 2, 5, 4, (4), (4), 2, 15, (15), 15, 14. The bottom staff shows fret numbers: 4, 4, 2, 5, 4, X, 2, 2, 0, 0, 0, 2, 2, 0, 0, 0, 2, 2, 0, 0, 0, 2, 2, 0, 0, 0.

Third system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of notes with a 3-measure rest and an A5/G# chord. The bottom staff shows fret numbers: 16, 14, 14, 15, 15, 15, (15), 15, 14. The bottom staff shows fret numbers: 2, 2, 0, 0, 0, 2, 2, 0, 0, 0, 2, 2, 0, 0, 0, 2, 2, 0, 0, 0, 2, 2, 0, 0, 0.



*D.S. al Coda*

D5 E5 D5 E5 N.C. E5

Harm. ----- \*w/ delay -----

w/ bar -----

Pitch: G  
-2 1/2  
\*Set for dotted quarter note regeneration w/ 1 repeat.

(0) 12 (12) (12) (12) (12) 5 15 (15)

P.M. P.M. P.M.

(9) 9 7 9 9 9 7 9 9 2 3 5 5 (5) 0

7 7 5 7 7 7 7 7 7

# ♢ Coda

D5 E5 D5 E5

You are the king \_\_\_\_\_ of rock \_\_\_\_\_ and roll. \_\_\_\_\_

P.M.

(5) (5) 7 9 7 9 9

5 5 7 5 7 7

0 X 0 0

D5 E5 D5 E5 N.C. C5

P.M. P.M. P.M.

(9) 9 7 9 9 9 7 9 9 2 3 5 5 7 0 3

7 7 5 7 7 7 7 7 7

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D/C C

He's got the mid - night mad - ness; he's got a soul. \_\_\_\_\_

D5 E5

'Cause he's the king of rock and roll. —

### Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D5 E5 D5 E5 D5 E5 D5 E5

King of rock and roll. —

D5 E5 D5 E5 D5 E5 D5 E5

Rock and roll. —

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. -- | P.M. -- |

(0) 0 0 0 5 5 5 5 5 5 5 5 0

### Outro-Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 E5 D5 E5 D5 E5

(Rock and roll. —)

Gtr. 3

12 15 21 (14) 21 16 21 (16) 21 (14) 20 (13) 19 (12) 18 (11) 17 (10) 16 (9) 16

\*Tap rapidly w/ edge of pick.

N.C. E5 D5 E5 D5 E5

Rock and roll. \_\_\_\_\_ Rock and roll. \_\_\_\_\_

\* 15ma ----- 1

P.H. semi-harm. w/ bar Harm. w/ bar -----

15 13 12 13 12 14 12 14 12 11 2 2 (2) 12 (12) (12)

Pitch: G  
\*Refers to harmonic only.

-2 1/2

D5 E5 N.C. E5

Rock and roll. \_\_\_\_\_

Gtr. 3

w/ bar ---|

1 1/2

(12) 15 (15) 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 14 (14) 12

-1

Gtrs. 1 & 2

P.M. P.M. -----|

(9) 9 7 9 9 2 3 5 5 7 4 5 4 7

D5 E5 D5 E5 D5/A E5/B D5/A

Rock and roll.)

grad. bend 1 hold bend w/ bar -1 -1 -1 P.H. -1

1/2 1/2 15 15 (15) (15) (15)

2 2 12 14 14 (14)

P.M. P.M. P.M.

(7) 0 7 5 7 7 0 7 5 7 7 0 7 5 7 5

Freely

B5 C5 G5 D5 E5 N.C.

The king of rock and roll! Yeah!

8va - loco P.H. P.S. steady gliss.

(9) 9

3 3

(7) 4 2 4 5 5 12 7 9 9 2 4 5 10 5 7 7

from Black Sabbath - *Heaven and Hell*

# Lady Evil

Words by Ronnie James Dio

Music by Ronnie James Dio, Terence Butler, Anthony Iommi and William Ward

Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Moderately  $\text{♩} = 124$

N.C.

\*Gm7

C

Rhy. Fig. 1

Gtr. 1 (dist.)

(Bass and drums)

2

*f* P.M.

T  
A  
B

3 3 3 3 3 3 3 3 0 1 2

Riff A

Gtr. 2 (dist.)

2

*f* P.M. ----- 1

T  
A  
B

3 3 3 3 3 3 3 3 3 3 3 3 0 1 2

\*Chord symbols reflect implied harmony.

Gm7

Gtr. 2: w/ Riff A

Gtr. 3 (dist.)

*f* w/ wah-wah grad. bend 1/2 3

Gtr. 1

End Rhy. Fig. 1

P.M.

Gtr. 2

End Riff A

P.M. ----- 1



C Gm7

Gtr. 3

P.H.

Pitch: G

Gtr. 1

Verse

Gtrs. 2 & 3 tacet

Gm7

G5 Bb5 C5

1. There's a place just south of Witch -

Gtr. 3

Gtrs. 1 & 2

Rhy. Fig. 2

Gtr. 1

- es Val - ley, where they say — the wind — won't blow, and they

Gtr. 1

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

on - ly speak in whis - pers of the name. \_\_\_\_ There's a

Gtr. 3

grad. release

1 6 (6)

Gtr. 3 tacet

la - dy they say who feeds \_\_\_\_ the dark - ness, it eats right from her hand, \_\_\_\_ with a

cry - ing shout she'll search you out and freeze \_\_\_\_ you where \_\_\_\_ you stand. \_\_\_\_ La - dy

# Chorus

Bb5 G5 C5 Bb5 A5 F5 G5

E - vil, E - vil. \_\_\_\_ She's a mag - i - cal, mys - ti - cal wom - an. La - dy


Gtr. 1

\*Gtr. 4 (dist.)

*f*

3 (3) 3 (3) 3

\*Doubled throughout

*To Coda 2* 

## Interlude

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)  
Gtr. 2: w/ Riff. A (1 3/4 times)

Gtr. 2: w/ Riff A (1 3/4 times)

Gm7

Bb5 F5 N.C. Gm7

E - vil, E - vil — { (1.) in — } my mind, she's queen of the night.  
(2., 3.) on — }

Gtr. 3

Gtr. 3

Gtr. 1  
divisi

1/2

3 1

3 1 3 1 3 1 3 1 3 1 3 1

w/ slide  
steady gliss.

12 11 7 0  
12 11 7 0

Gtr. 4 tacet

The musical score consists of two staves. The top staff is for the voice, and the bottom staff is for the guitar. The key signature is one flat (B-flat major or D minor). The guitar part includes a complex melodic line with triplets and a final section with a 'P.H.' (Pinch Harmonic) instruction. The voice part has lyrics 'A, all right.' and 'Hmm.'.

**Staff 1 (Voice):**

- Chord: C
- Lyrics: A, all right.
- Chord: Gm7
- Lyrics: Hmm.

**Staff 2 (Guitar):**

- Instrument: Gtr. 3
- Triplets: 3
- Pinch Harmonic: P.H.
- Measure 1: 6 3 6 3 5 3 5 4 3 5 4
- Measure 2: 3 1 3 1 3 5 3 3 3 5
- Measure 3: 5 3 5

Pitch: D

The musical score is for a piece titled "C" by Gm7. It is written for guitar and includes a bass line. The score is divided into two main sections: a piano introduction and a guitar solo. The piano introduction is marked with a piano (p) dynamic and a tempo of 120. The guitar solo is marked with a guitar (g) dynamic and a tempo of 120. The score is written in 4/4 time and features a complex melody with many triplets and a final triplet of eighth notes. The bass line is a simple accompaniment.



# Verse

Gtr. 1: w/ Rhy. Fig. 2 (4 times)  
Gtr. 2 tacet

Gtr. 3 tacet

C5

Bb5

Gm7

2. In a place just south of Witch - es Val - ley, where they say — the rain —

Gtr. 3

Gtrs. 1 & 2

— won't fall, — thun - der cracks the sky — and makes it bleed. —

And there's a la - dy they say who needs — the dark - ness, —

Gtr. 3

wah off

let ring

grad. release

she can't face the light. With an aw - ful shout, she'll

*D.S. al Coda 1*

find you out — and have — you be - fore the night. — La - dy

♩ Coda 1

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (2 times)  
Gtr. 4 tacet

F5 N.C.

Gm7

She's the queen of the night. \_\_\_\_\_

Gtr. 3

w/ slide  
steady gliss.

Gtr. 3

tr

(15) (15) 17 (17) 0 15 (17) 15 17 14 16 14 16 13 15 12 14 12 14 11 13 10

5 7 6 3

13 9 11 9 12 8 10 9 12 7 10 6 9 5 8 5 7 4 5 3 5 5

(5) 3 5 3 3 5 5

w/ wah

Am7

Gtr. 3

Measures 1-3 of the Am7 guitar 3 part. The staff shows a melodic line with eighth notes and triplets. The bass staff shows a bass line with a 7th fret, a 5th fret, and a 7th fret, with a 7th fret bend in measure 2.

Rhy. Fig. 3

Gtr. 1

Measures 1-3 of the Rhythm Figure 3 guitar 1 part. The staff shows a melodic line with eighth notes and a half note. The bass staff shows a bass line with a 5th fret, a 5th fret, and a 7th fret, with a 7th fret bend in measure 2.

Gtr. 1: w/ Rhy. Fig. 3

Measures 1-3 of the Guitar 1 part with Rhythm Figure 3. The staff shows a melodic line with eighth notes and a half note. The bass staff shows a bass line with a 7th fret, a 5th fret, and a 7th fret, with a 7th fret bend in measure 2. The text "P.H." and "hold bend" are written above the staff.

End Rhy. Fig. 3

Measures 1-3 of the End Rhythm Figure 3. The staff shows a melodic line with eighth notes and a half note. The bass staff shows a bass line with a 7th fret, a 5th fret, and a 7th fret, with a 7th fret bend in measure 2.

Gtr. 3

Measures 1-3 of the Guitar 3 part. The staff shows a melodic line with eighth notes and a half note. The bass staff shows a bass line with a 7th fret, a 5th fret, and a 7th fret, with a 7th fret bend in measure 2.

Chord progressions: D5, Am7, D5

Gtr. 3

Gtr. 1

\*T = Thumb on 6th string

Chord progressions: Am7, E5, Bm7

P.H.

Pitch: D E

T

let ring

Chord progressions: E5, D5

# Interlude

Gm7

C5

# Verse

Gtr. 1: w/ Rhy. Fig. 2 (4 times)

Gtr. 3 tacet

Bb5

Gm7



- ow \_\_\_\_\_ in the dark. \_\_\_\_\_ 'Cause there's a la - dy I know who takes

Gtr. 3

w/ heavy reverb

1

reverb off

Gtr. 3 tacet

your vi - sion and turns it all a - round. \_\_\_\_\_ The

*D.S. al Coda 2*

things you see \_\_\_\_\_ are what you'll be, lost and nev - er found. \_\_\_\_\_ La - dy

## ⌘ Coda 2

### Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (3 times)  
Gtr. 2: w/ Riff A (3 times)  
Gtr. 4: tacet

F5 N.C.

Gm7

C

Gm7

Gtr. 3

w/ bar

3

-2

-3 1/2

C

She's the queen of sin. — Look out,

Gtr. 3

semi-harm.

(5) 5 (5) 3 5 9 (9) 7 5 3 5 6 3 6 8 13 8 13 8 X 0 11 13/15 (15)

+ 1 1/2 6 + 1 1/2 T T

Gm7

she'll — pull — you in. La - dy Won - der.

15 17 15 15 17 15 17 10 5 3 5 1 6 5 3 5 6 3 6 1 2 3 1 2 3

C Gm7

+ 1 1/2 (7) 6 3 6 5 6 3 6 3 0 5 3 5 3 5 1 2 1/2 (5) 3 5 3 5 3

\*hold bend

\*Hold bend while pulling and releasing bar.

Gtr. 3 C5 N.C. (G5)

3 3 3 3 6 3 3 5 (5) 3 5 3 6 3 5 3 5

Gtrs. 1 & 2 P.M.

3 3 3 3 3 3 3 1 3 3 3 1 3

1/2

from Black Sabbath - *Heaven and Hell*

# Lonely Is the Word

Words by Ronnie James Dio

Music by Ronnie James Dio, Terence Butler, Anthony Iommi and William Ward

Tune down 1/2 step:  
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

## Intro

Moderately ♩ = 100

\*\*A5

Am7

A5

C5

Rhy. Fig. 1

\*Gtr. 1 (dist.)

The intro features a guitar part with a distorted tone and a bass part. The guitar part consists of a series of eighth notes in the treble clef, with a final chord. The bass part consists of a series of eighth notes in the bass clef, with a final chord. The notation includes a treble clef, a bass clef, and a key signature of one flat. The tempo is marked as Moderately with a quarter note equal to 100 beats per minute. The rhythm is indicated as Rhy. Fig. 1. The guitar part is marked with a dynamic of *mf* and includes a 'P.M.' (pick attack) marking. The bass part includes a 'P.M.' marking and a '5' indicating a fifth fret position. The notation is in 4/4 time.

\*Doubled throughout

\*\*Chord symbols reflect implied harmony.

## Half-time feel

A5

Am7

A5

C5

The half-time feel section features a guitar part with a distorted tone and a bass part. The guitar part consists of a series of eighth notes in the treble clef, with a final chord. The bass part consists of a series of eighth notes in the bass clef, with a final chord. The notation includes a treble clef, a bass clef, and a key signature of one flat. The tempo is marked as Half-time feel. The rhythm is indicated as Rhy. Fig. 1. The guitar part is marked with a dynamic of *mf* and includes a 'P.M.' (pick attack) marking. The bass part includes a 'P.M.' marking and a '5' indicating a fifth fret position. The notation is in 4/4 time.

1. It's a

End Rhy. Fig. 1

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

A5

Am7

A5

C5

The verse features a guitar part with a distorted tone and a bass part. The guitar part consists of a series of eighth notes in the treble clef, with a final chord. The bass part consists of a series of eighth notes in the bass clef, with a final chord. The notation includes a treble clef, a bass clef, and a key signature of one flat. The tempo is marked as Verse. The rhythm is indicated as Rhy. Fig. 1. The guitar part is marked with a dynamic of *mf* and includes a 'P.M.' (pick attack) marking. The bass part includes a 'P.M.' marking and a '5' indicating a fifth fret position. The notation is in 4/4 time.

long way to no where, and I'm leav - ing ver - y soon. I  
high - er than star - dust, I've been seen up - on the sun.

The verse continues with a guitar part with a distorted tone and a bass part. The guitar part consists of a series of eighth notes in the treble clef, with a final chord. The bass part consists of a series of eighth notes in the bass clef, with a final chord. The notation includes a treble clef, a bass clef, and a key signature of one flat. The tempo is marked as Verse. The rhythm is indicated as Rhy. Fig. 1. The guitar part is marked with a dynamic of *mf* and includes a 'P.M.' (pick attack) marking. The bass part includes a 'P.M.' marking and a '5' indicating a fifth fret position. The notation is in 4/4 time.

On the way we pass so close to the back side of the moon.  
used to count in mil - lions then, but now I on - ly count in one.

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A5 Am7 A5 C5

Hey, } join — the trav - 'ler if you got no - where to go. —

Come on, }

A5 Am7 A5 Am7

Hang your head and take my hand, it's the on - ly road — I know. —

Gtr. 1: w/ Rhy. Fill 1

**Chorus**

Dm7 Em A5

{ Oh, — } lone - ly — is the word. —

{ Yeah, — }

Gtr. 1

P.M.

6 6 6 6 0 0 0 7 7 7 7 0 7 7 7

5 5 5 5 2 2 2 0 0 0 0 0 0 0 0

Am7 A5 C5

Yeah, — yeah, — yeah. — 2. I've been

P.M. ---| P.M. P.M.

0 7 7 7 7 7 7 7 0 7 7 7 7 0 7 7 7 0 7 7 7 7 5 3

**Rhy. Fill 1**

Gtr. 1

P.M. P.M. ---|

7 7 7 7 0 7 7 7 7 7 7 7 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0



2. Am G Dm7 Em

Got to be the sad - dest song I've ev - er

let ring

### Guitar Solo

Gtr. 1 tacet  
Am

A5

heard.

Gtr. 1

Gtr. 2 (slight dist.)

*mp*  
w/ fingers

Gtr. 3 (dist.)

*mf*  
let ring

grad. release

grad. bend

F Am

let ring --| let ring --| let ring -----| let ring -----| let ring -----| let ring --|

17 15 13 12 10 8 10 10 10 10 10 10 13

14 12 10 9 7 5 5 7 5 7 5 7 10

let ring

8 5 8 10 10

F Am

let ring ---|

15 12 13 8 10 10 13 10 12 13 12 10 8 10 13 10  
12 9 10 5 7 7 10 7 9 10 9 10 9 7 5 7 10 7

1 1/2

(10) 8 10 9 7 8 10

F Am

8va - loco

let ring -----| let ring -----| let ring -----|

8 10 10 10 10 13 15 17 17 17 17 15 15 17 12 13 13  
5 7 7 7 7 10 12 14 14 14 14 12 12 14 9 (9) 10 10

12 10 12 12 (12) (12) 12 12 12 1/2

F E5 D5 C5 A5

Gtrs. 2 & 3 tacet

Gtr. 4 (dist.)

f

10 10 10 8 10 13 10 7 7 7 5 7 10 7 7 (7) 5 7 X

Gtr. 1

(12) 13 13 15 13 5 4 2 2 5 4 2 2 0 0



The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and guitar. The key signature is one sharp (F#), indicating G major. The time signature is 4/4. The score is divided into three systems. The first system contains the vocal melody and a guitar accompaniment. The guitar part includes a complex fingerings chart with numbers 1 through 8 and various musical notations like slurs, ties, and a "grad. release" instruction. The second system continues the vocal melody and guitar accompaniment. The third system shows the vocal melody and guitar accompaniment, with the guitar part ending with a final chord. The score is presented in a clean, professional layout with clear notation and a white background.

[illegible]

\*Played behind the beat.

The image shows a musical score for a piece titled "The Wind" by Gustav Mahler. The score is written on a single staff with a treble clef. The key signature is one flat (B-flat). The time signature is 3/4. The melody is characterized by various ornaments, including wavy lines and trills. The score is divided into two systems. The first system ends with a double bar line. The second system begins with a key signature change to two flats (B-flat and E-flat). The score is labeled "The Wind" and "Gustav Mahler".



Am

5 8 5 8 5 8 5 8 5 7 8 7 5 7 5 8 5 8 5 7 5 7 5 7 5 8 5 8 5

F

8 5 1 1/2 grad. release 1 1/2 (5) 5 7 5 7 5 7 5 7 5

E5 D5 C5 A5 E5 D5 C5 A5 \*Dm7/F

Gtr. 4

7 7 5 7 15 15 13 14 12 14 13 8 5 8 5 7 5 7 5 7 5 7 5 7 5 7

Gtr. 1

5 4 2 2 5 4 2 2 6 6 (6)

\*Bass plays F.

Em7 Am7 G

5 7 6 5 3 5 7 5 7 5 8 7 8 10 8 10 8 7 7 8 6 7 5 7 8

0 0 0 7 5 7 5 5 0 0 0 0 0 3 3 3 2 3



Dm7 Em Am7

**Chorus**  
Dm7 Em Am7

Yeah, \_\_\_\_\_ lone - ly \_\_\_\_\_ is the name, \_\_\_\_\_

let ring ---| 1/2

G Dm7 Em Am

may - be life's \_\_\_\_\_ a los - ing \_ game. \_\_\_\_\_

# Outro-Guitar Solo

Gtr. 1 tacet

\*F

The first system of the musical score consists of four staves. The top staff is a treble clef with a single note and a rest. The second staff is a treble clef with a series of notes and rests, including a wavy line indicating a tremolo. The third staff is a bass clef with a series of notes and rests, including a wavy line indicating a tremolo. The fourth staff is a bass clef with a series of notes and rests, including a wavy line indicating a tremolo. The system ends with a double bar line.

\*Chord symbols reflect overall harmony.

The second system of the musical score consists of two staves. The top staff is a treble clef with a series of notes and rests, including a wavy line indicating a tremolo. The bottom staff is a bass clef with a series of notes and rests, including a wavy line indicating a tremolo. The system ends with a double bar line.

The third system of the musical score consists of two staves. The top staff is a treble clef with a series of notes and rests, including a wavy line indicating a tremolo. The bottom staff is a bass clef with a series of notes and rests, including a wavy line indicating a tremolo. The system ends with a double bar line.

The fourth system of the musical score consists of two staves. The top staff is a treble clef with a series of notes and rests, including a wavy line indicating a tremolo. The bottom staff is a bass clef with a series of notes and rests, including a wavy line indicating a tremolo. The system ends with a double bar line.



Am F

Am F

Am F

Am F Am

F Am F

Am F Am

7 5 7 5 5 7 | 5 8 7 8 10 10 8 10 8 10 | 10 10 1 1/2 1 1/2 (10) (10)

F Am F

8 10 8 8 10 8 10 8 10 11 10 8 10 | 8 7 10 8 7 8 7 10 7 8 10 8 7 10 8 7 10

Am F

8 7 10 7 10 8 7 10 8 7 10 8 7 10 | 8 7 10 7 8 8 7 10 7 8 8 7 10 7 8 8 7 10 7 8

Am F Am

10 8 10 8 8 9 7 5 7 | 7 8 7 5 7 | 5 2 3 5 7 5 7 4 5 4 5 4 7

F Am

4 5 7 5 5 8 7 8 8 10 8 10 8 7 8 | 10 10 12 10 12 10 8 10 8 10 8 7 5 7 8 7 5 7 5 8



F Am F

*Begin fade*  
Am F Am

F Am F

Am F Am

F Am F Am F *Fade out*

# MAN ON THE SILVER MOUNTAIN

from Rainbow - *Ritchie Blackmore's*

Words and Music by  
Ronnie James Dio and Richard Blackmore

Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Moderate Rock ♩ = 140

Gm7 C5 B $\flat$ 5 Gm7 G5 F5 E $\flat$ 5

Hey!

Gtr. 1 (dist.) Riff A *f* End Riff A

T  
A  
B

3	5	3	5	8	3	5	5	3	5	10	8	5	3	5	8	3	5	17	15	13	15
3	5	3	5	8	3	5	5	3	5	10	8	5	3	5	8	3	5	17	15	13	15

Gtr. 1: w/ Riff A (2 times)

Gm7 C5 B $\flat$ 5 Gm7 G5 F5 E $\flat$ 5

Oh, whoa. —

Gm7 C5 B $\flat$ 5 Gm7 G5 F5 E $\flat$ 5

1. I'm a wheel, —

## Verse

F5 C5 G5 E $\flat$ 5 C5

— a wheel, I'll roll, I can feel. — And you can't stop me turn —

Gtr. 1 P.M. --- { P.M. --- { P.M. --- { P.M. --- { let ring ----- { P.M. --- {

3 5 5 5 6 8 8 3 5 5

1 1 3 3 3 3 3 3 6 3 5 5

F5 G5 F5 C5

in'. I'm the sun, the sun. I'll move, I can run. You'll

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

3 3 5 3 5 3

1 1 1 1 3 3 1 1 3 3 3 3

Eb5 C5 G5 Chorus Dm

nev - er stop me burn - in'. Get down with fi -

let ring ----- P.M. ---

Riff B

6 8 8 3 5 5 3 3 5 3 5 (5) 14 10 12 10 14 10 12 10 14 10 12 10 14 10 12 10

Bb Dm

- re. Lift my spir - it high - er.

15 10 12 10 15 10 12 10 15 10 12 10 15 10 12 10 14 10 12 10 14 10 12 10 14 10 12 10

\*F Bb5 C5

Some - one's scream - ing my

End Riff B Rhy. Fig. 1

P.M. --- P.M. ---

13 10 10 13 10 10 13 10 10 13 10 1 1 1 3 3 3

\*Bass plays A.

Bb5 G5 Eb5 C5 Gtr. 1: w/ Riff A (1 3/4 times)  
Gm7

— name. Come and make — me ho - ly a - gain. —

End Rhy. Fig. 1

P.M. ----| P.M. ----| let ring -----| P.M. ----|

1 1 1 3 3 5 6 8 8 3 5 5

C5 Bb5 Gm7 G5 F5 Eb5

I'm the man on the sil - ver moun - tain, yeah. —

Gm7 C5 Bb5 Gm7

oh. — The man on the sil - ver moun - tain.

N.C.

Oh, — oh, — oh, — oh. — Oh!

Gtr. 1

5 3 1 3 1 3 1 0 1 0 3 1 20

Guitar Solo

\*G5

semi - P.M.

5 (5) 3 5 (5) 3 5 (5) (5) 3 3 1/2 5

\*Chords implied by bass (next 16 bars).

Eb5 C5 F5

3 5 3 5 3 5 3 2 (2) 3 2 3 3 1 (3) 2 3 2 0



G5

E♭5 C5 D5

G5  
8va

E♭5 C5 F5  
8va

G5  
8va



Eb5 C5 G5 A5  
 8va

# Outro-Chorus

Gtr. 1: w/ Riff B

Dm

Bb Dm

Get down with fi - re.

Lift my spir - it

\* F

Gtr. 1: w/ Rhy. Fig. 1

Bb5

C5

Bb5

G5

high - er.

Some - one's scream - ing my name.

\*Bass plays A.

Gtr. 1: w/ Riff A (3 1/2 times)

Eb5

C5

Gm7

C5

Bb5

Come and make, make me ho - ly a - gain, oh.

The

Gm7

G5

F5 Eb5

Gm7

man on the sil - ver moun - tain,

yeah.

Oh, I'll get you that much

C5

Bb5

Gm7

G5

F5

Eb5

high - er.

Got to lift your spir - it high - er.

Gm7

C5

Bb5

Gm7

I'm the man on the moun - tain.

The man on the sil - ver moun - tain,

G5 F5 Eb5

Gm7

C5

Bb5

Gm7

Bb5 C5

oh, oh, oh, oh.

Gtr. 1  
 rit.



E5 D Dmaj7

Can't re - mem - ber when we came so close to  
Time a - gain to save us from the jack - als

P.M. -----| P.M. -----| P.M. P.M. -----|

D5 Dmaj7 N.C. E5 D

love be - fore.  
of the street.

End Rhy. Fig. 2

P.M. -----| P.M. -----| P.M. P.M. -----|

Gtr. 1: w/ Rhy. Fig. 2  
E5 D E5 D

Ride Hold on, good things nev - er last.  
out, tec - tors of the realm.

E5 D Dmaj7 D5 Dmaj7 N.C.

Noth - ing's in the past, it al - ways seems to come a -  
Cap - tains at the helm, sail a - cross the sea of

E5 Chorus D

gain. } A - gain and a - gain,  
lights. }

Gtr. 1

P.M. -----| P.M. P.M. P.M. -----|

F6 C

a - gain and a - gain, { and a -

P.M. ----|

E5 D E5

- gain. Oh.

P.M. ----| P.M. ----| P.M. P.M. -----| P.M. ----| P.M.

## Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

D E5 D E5

2. Cry out to le - gions of the brave. \_

P.M. -----|

D E5 D Dmaj7 D Dmaj7 N.C.

Time a - gain to save us from the jack - als of the street. \_



D5 N.C. A G5

ho - ly and bright. — Called by the toll — of the bell. —

P.M. P.M.

A D C/D N.C.

Blood - y an - gels fast de - scend - ing.

P.M. ----- 1

D C/D A5 C5 B5 A5 N.C.

Mov - ing on a nev - er bend - ing light. —

A5 C5 B5 A5 D C/D N.C.

Phan - tom fig - ures free for - ev - er.

P.M. ----- 1

D C/D F5

Out of shad - ows, shin - ing ev - er bright.

P.M.

G5 A5 C5 B5 A5 N.C.

Ne - on knights.

P.M.

A5 C5 B5 A5 N.C. A5 C5 B5 A5 N.C.

Ne - on knights.

A5 C5 B5 A5 N.C. **Guitar Solo** E Em

⑥ open

Gtr. 1

All right.

Gtr. 2 (dist.)

(cont. in slashes)

f

15 15

3 2



Bm7 B5 C5 D5

let ring ----- 1/2 P.M.

Em A5 D5

3 P.M.

C5 D5 Em Rhy. Fig. 3 Bm7

B5 C5 D5 Em

8va 1

A5 D5 C5 D5 End Rhy. Fig. 3

8va 1 1/2 1/2 1/2 1/2 1/2 1/2 1/2

Gtr. 1: w/ Rhy. Fig. 3 (1 7/8 times)

Em

Bm7

B5

8va-----

Gtr. 2

loco

1

(17) (17) 15 17 15 17 12 15 12 14 1/2 15 12 15 12 14 12

C5

D5

Em

A5

1/2

1/4

3

15 14 12 14 14 12 14 12 14 12 15 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12

D5

C5

D5

Em

3

3

14 13 12 10 12 10 9 10 9 12 9 10 12 9 10 12 9 10 9 12

Bm7

B5

3

10 12 14 14 12 14 12 12 12 14 12 14 14 12 12 15 12 15 12 14 12 15 12 14 12 14 12 14 12

C5

D5

Em

14 12 14 12 14 12 14 14 12 10 12 10 12 10 12 10 12 10 12 14



A5 D5

8va -

C5 D5 B5

8va -

loco

Gtr. 1

N.C.

D.S. al Coda

P.M. -

# ⌘ Coda

## Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (till fade)  
E5

D E5

gain. \_\_\_\_\_

Gtr. 2

P.H. \_\_\_\_\_ P.H. \_\_\_\_\_

12 14 (14) 12 14 (14) 12 14 12 14 12 10 12

Pitch: D E

D E5 D E5

Ne - on knights. — Ne - on knights. —

P.H. slight P.H. P.H. *8va* *loco*

10 12 (12) 5 7 7 5 7 9 7 5

Pitch: B

D E5 D E5

Ne - on knights. — All — right. —

1/4 1/2 1 1

7 5 5 7 (7) 7 (7) (7) (7)

D E5 D

*8va* *loco* *8va* *loco* *8va* *loco*

P.H. P.H. P.H.

1 1/2 1/4

(7) (7) 0 9 (9) 7 9 9 7 9 7 9 7 5 7 5 7 7 5 7

Pitch: B

*Begin fade*

E5

D

E5

7 5 7 7 7 5 7 7

12 14 12 14 12 14 12

D

E5

D

P.M.

1/2

P.M.

1

1/2

14 12 12 12 14 12 10 12 10 10 12 12 10 12 12 10 12

E5

8va

loco

D

E5

P.H.

1

1 1/2

1 1/2

1

1

1/2

Pitch: G E

14 (14) 14 (14) 14 (14) 12 15 0 12 14 14 12 15 12 12 12

D

E5

D

1/4

1/4

14 12 14 14 12 14 14 12 14 12 12 14 12 12 14 12 12 12 12

*Fade out*

E5

D

E5

1

(12/12) 14 12 14 (14) 12 14 12 12 14 14 12 12 14 14 12 14 12

from Dio - *Holy Diver*

# Rainbow in the Dark

Words and Music by Ronnie James Dio, Jimmy Bain and Vinny Appice

## Intro

Moderate Rock ♩ = 120

Gtr. 3: w/ Riff A (4 times) 1., 2., 3.

G5 A5 F5 G5 N.C.

\*Gtrs. 1 & 2 (dist.)

*f*

TAB

\*Composite arrangement

## 4. Verse

A5 F5 G5 N.C.

1. When there's light - ning, you know it al - ways - brings -  
de - mons, do they ev - er let -

Rhy. Fig. 1

(5/3)

A5 F5 G5

me down, 'cause it's free  
you go? When you try, -

End Rhy. Fig. 1

## Riff A

\*Gtr. 3 (clean)

\*Kybd. arr. for gtr.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

A5 F5 G5 N.C. A5 F5 G5

— and I see — that it's — me — who's lost and nev - er found. —  
 — do they hide — deep in - side? — Is it some - one that you know? —

A5 F5 G5 N.C.

I cry out for mag - ic.  
 You're just a pic - ture,  
 I feel it danc - ing in the  
 you're an im - age caught in

A5 F5 G5 A5 F5 G5

light.  
 time.  
 It was cold, —  
 We're a lie, —  
 lost you my and

N.C. A5 F5 G5

hold  
 I. to the shad - ows of the night. —  
 We're words with - out a rhyme. —

# Chorus

E5 F5 E5

There's No } sign of the morn - ing — com - ing,  
 no }

Gtrs. 1 & 2  
 Rhy. Fig. 2

0 0 0 0 1 1 3 1 0

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 3 meas.)  
 1st time, Gtr. 3: w/ Riff A (2 times)

F5 G5 A5 F5 G5

you've been left on your own, like a rain - bow in the dark, —

End Rhy. Fig. 2

0 0 0 0 1 0 1 3 0 3

1. Gtrs. 1 & 2: w/ Fill 1

N.C. A5 F5 G5

{ a rain - bow in the dark. \_\_\_\_  
just a rain - bow in the dark. \_\_\_\_

Do your

2. Gtrs. 1 & 2: w/ Fill 1

**Guitar Solo**  
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.) (8 times)

A5 F5 G5 N.C.

Yeah! \_\_\_\_\_

Gtr. 4 (dist.)

P.M. -----

A5 F5 G5 N.C. A5 F5 G5

P.M. ----|

P.M. -----|

N.C. A5 F5 G5

P.M. ----|

**Fill 1**  
Gtrs. 1 & 2

P.S. -----|





Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5 F5 E5

loco -1

6 6 3 3

13 15 13 12 13 12 10 12 10 8 10 8 12 18 12 13 12 10 12 13 12 13 12 10 12 10

F5 G5

8va

loco

6 6 3

12 14 12 10 12 10 9 11 9 7 9 7 5 7 5 4 6 4 0 2 4 2 2

Harm. - - - - - 1

7 7 5 7 5 7 (7) 5 7

Pitch: E

### Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 3 meas.)  
Gtr. 4 tacet

Gtrs. 1 & 2: w/ Rhy. Fill 1

A5 F5 G5 N.C. A5 F5 G5

3. When I see

### Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

A5 F5 G5 N.C. A5 F5 G5

light - ning, you know it al - ways brings me down, \_\_\_\_\_

A5 F5 G5 N.C.

'cause it's free \_\_\_\_\_ and I see \_\_\_\_\_ that it's me \_\_\_\_\_ who's lost and nev - er

A5 F5 G5 A5 F5 G5

found. \_\_\_\_\_ Feel the mag - ic.

N.C. A5 F5 G5

I feel it float - ing \_\_\_\_\_ in the air. But it's fear \_\_\_\_\_

A5 F5 G5 N.C. A5 F5 G5

\_\_\_\_\_ and you'll hear \_\_\_\_\_ it call - ing you. Be - ware, look out! \_\_\_\_\_

# Outro-Chorus

E5 F5 E5 F5

There's no sight of the morn - ing \_\_\_\_ com - ing, there's no sign of the day. \_\_\_\_

Gtrs. 1 & 2

0 0 0 0 1 1 0 0 0 0 1

2 2 3 3 3 3 2 2 3 3 0 1

0 0 0 0 1 1 0 0 0 0 1

E5 F5 G5

\_\_\_\_ You've been left on your own \_\_\_\_ like a rain - bow,

1 1 0 0 3 3 0 1 3 0 3

(3 3 1) 3 1 0 0 0 0 1 0 1 3 0 3

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.) (till fade)  
Gtr. 3: w/ Riff A (4 times)

A5 F5 G5 N.C. A5 F5 G5

like a rain - bow in the dark. \_\_\_\_

N.C. A5 F5 G5 N.C.

Yeah, \_\_\_\_ yeah. \_\_\_\_ You're a rain - bow \_\_\_\_ in the

A5 F5 G5 N.C. *Begin fade* A5 F5 G5

dark, \_\_\_\_

N.C. A5 F5 G5 N.C.

just a rain - bow \_\_\_\_ in the dark. No sight \_\_\_\_ of the morn -

*Fade out*

A5 F5 G5 N.C. A5 F5 G5

ing. \_\_\_\_ No \_\_\_\_ rain - bow in the dark.

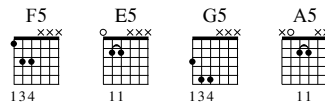


# from Dio - Sacred Heart

## SACRED HEART

Words and Music by  
Ronnie James Dio, Jimmy Bain,  
Vivian Campbell and Vinny Appice

Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$



### Intro

Mode: *artely slow Rock* ♩ = 96

(Sound effects) 14 sec.

A5 Rhy. Fig. 1  
\*Gtrs. 1 & 2 (dist.)

G5/A A5 G5/A A5 G5/A A5 G5/A F5

*f*

T  
A  
B

9 7 9 7 9 9 9 7 5 9 7 5 5

0 7 5 0 7 5 0 0 0 7 5 0 7 5 0 3

\*Composite arrangement

A5 G5/A A5 G5/A A5 G5/A A5 G5/A

End Rhy. Fig. 1

P.M. --- | P.M. --- |

\*\* 1/2

(5) 9 7 9 7 9 9 9 7 5 9 7 5 7

0 7 5 0 7 5 0 0 0 7 5 0 0 7 5 0 0 5

\*\*Bend towards floor, allowing other notes to ring.

F5/A G5/A F5/A E5/A F5 E5 F5 G5

P.M. --- | P.M. --- | P.M. --- | P.M. --- | P.M. --- |

7 5 7 5 5 5 5 4 5 4 3 3 3

0 0 5 3 0 0 5 3 0 0 5 3 0 0 5 3 2 0 0 5 3 2 1 3 3

Verse  
A5

F5 N.C.

1. Hey, the old ones speak of win - ter, the young ones praise the sun, — and

10 10 8 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0





A5

F(#4)

you can see to-mor - row, the an - swer and the lie, — and the things you've got to do. —

## Bridge

A5

F5

G5

Yeah. — Oh. Some - times you nev - er fall — and,

F5

G5

ah, you're the luck - y one. — But,

F5

G5

F5

G5

oh, some - times you want it all. — You've got to reach for the sun —

# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 G5/A A5 G5/A A5

G5/A A5 G5/A F5

and find the sa - cred heart

some - where bleed - ing in the night. Oh, look to the

## Guitar Solo

G5/A A5 G5 F5 G5 F5

light.

Gtr. 3 (dist.)

light.

Gtrs. 1 & 2

light.

light.

light.



A5 G5/A A5 G5/A A5

6

1/2

(5) (5) 5 5 7 (7) 5 7 5 7 5 3 0 5 3 5 5 (5) 7 10

(cont. in slashes)

9 7 9 7 9  
0 7 5 0 7 5 0 7

F5

Gtrs. 1 & 2

Gtr. 3

3

P.M. -----|

12 13 12 12 10 9 10 9 10 10 14 12 12 12 13 12 14 12 12 4 4 5 7 7 7

E5 F5

8va -----| loco

6

1/2

(7) 5 (0) 4 (0) 8 1 (8) 8 8 5 7 1 (7) 5 7 (7) (7) 19 0 17 19 19 (19) 17 17 16 17 17

G5 A5 E5

1/2 1/2

w/ bar -----|

(17) 19 19 (19) 0 4 (4) (4) (4) 0 (0) (0)

slack



F5

G5

(cont. in notation)

3. Well, you

semi-harm. w/ bar - - - - - |

5 (5) (5) (5) 5 (0) 4 (0) 5 (0) 4 (0) 7 (7) 5 7 5 7 5 7 5 3 5 3

-2 1/2

grad. bend

## Verse

A5

Gtr. 3 tacet  
F(#4)

fight to kill the drag - on, you bar - gain with the beast, then you sail in - to a sigh.

Gtr. 3

1

(5) (5)

Gtrs. 1 & 2

2 2 2 2 2 2 2 2 1 2 3 1 2 3 1 2

0 0 0 0 0 0 0 0

A5

You run a - long the rain - bow and

Gtrs. 1 & 2

3 1 2 3 1 2 3 2 2 0 0 0 3 0 3

2 2 2 2 2 2 2 2 1 2 3 1 2 3 1 2

0 0 0 0 0 0 0 0

F(#4)

nev - er leave the ground. \_ Still you don't \_ know why. \_

**Pre-Chorus**  
D5 C5/D D5 \*F5/D D5 C5/D D5 F5/D

When - ev - er you dream, \_ you're hold - ing the key. \_

\*Bass plays D.

A5 \*\* D5/A C5/A A5 D5 C5/D D5 F5/D D5

It o - pens the door \_

\*\*Bass plays A.

C5/D D5 F5/D F5 G5 C5 G/B

to let you be free, \_ yeah, \_ and find the sa - cred heart \_

# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 G5/A A5 G5/A A5

some - where bleed - ing in the night. Yeah.

A5 G5/A A5 G5/A A5

Run for the light and you'll find the sa - cred heart.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last 4 meas., 2 times)

G5/A A5 G5/A F5 A5 G5/A A5 G5/A A5

A shout comes from the wiz - ard, the

G5/A A5 G5/A F5

sky be - gins to crack, and he's look - ing right at you. Quick!

A5 G5/A A5 G5/A A5 G5/A A5 G5/A

Run a - long the rain - bow be - fore it turns to black.

Gtr. 3

X

2  
2  
0

Gtrs. 1 & 2

P.M. --- P.M. ---

9 7 5 9 7 5 9 7 5

0 0 0 0 0 0

F5/A

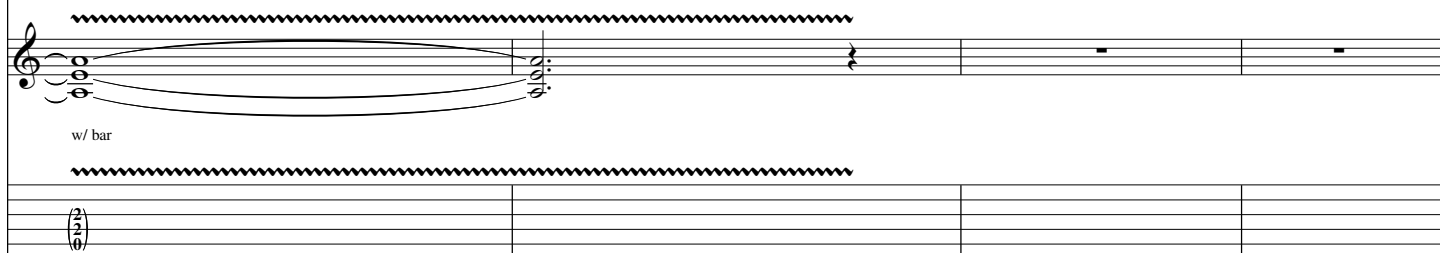
G5/A F5/A

E5/A

F5 E5 N.C.

\*F

w/ sound effects



\*Chord played by kybds.

### Outro-Guitar Solo

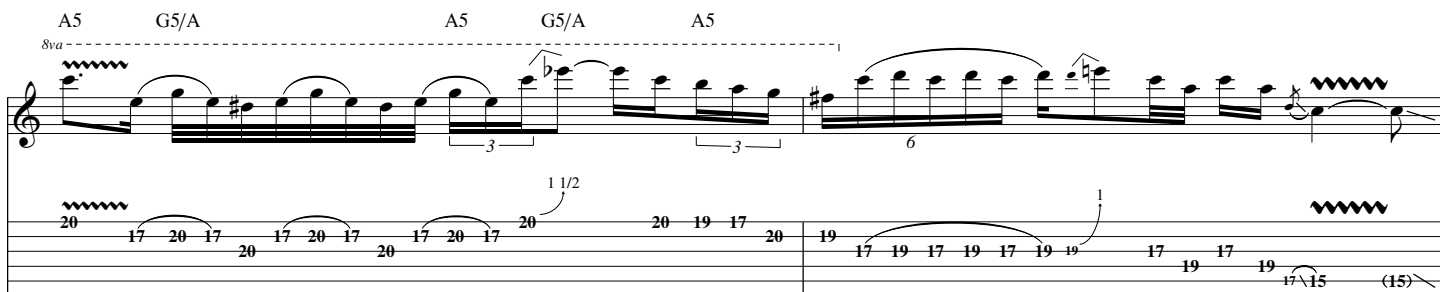
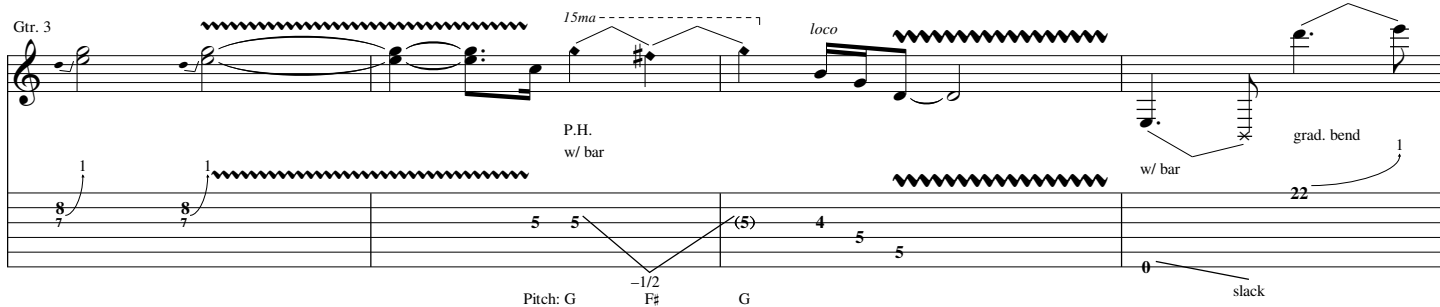
Gtrs. 1 &amp; 2: w/ Rhy. Fig. 1

A5 G5/A A5 G5/A A5

G5/A

A5 G5/A

F5





G5/A A5 G5/A F5

ah, you're the luck - y one. \_\_\_\_\_

Gtrs. 1 & 2

P.M. - - - - |

A5 G5/A A5 G5/A A5

Oh. Some - times you need it all. \_\_\_\_ You've got to

Rhy. Fig. 2

P.M. - - - - |

1/2 (9)

*Begin fade*

G5/A A5 G5/A F5

reach for the sun \_\_\_\_\_

End Rhy. Fig. 2

P.M. - - - - | P.M. - - - - | P.M. - - - - |

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (till end)

A5 G5/A A5 G5/A A5

\_\_\_\_\_ and find the sa - cred heart. \_\_\_\_



G5/A A5 G5/A F5 A5 G5/A A5 G5/A A5

Yeah, \_\_\_\_\_ bleed - ing \_\_\_\_\_ in the night, \_\_\_\_\_ yeah, \_\_\_\_\_

G5/A A5 G5/A F5

yeah. \_\_\_\_\_ We'll find the sa - cred heart. \_\_\_\_\_

A5 G5/A A5 G5/A A5 G5/A A5 G5/A

Gtr. 3

\*15ma

P.H.

grad. bend grad. bend

Pitch: F# G# F# G# F#

\*Refers to harmonics only.

F5 A5 G5/A A5 G5/A A5

1/2 6 6 6 6 6 6

12 10 9 10 9 12 5 4 5 4 5 7 5 6 5 6 5 7 5 5 7 5 4 4 5 5 4 5 4 7 4

P.M. --- |

G5/A A5 G5/A

8va

5 9 10 17 (17) 17 15 14 14/17 20

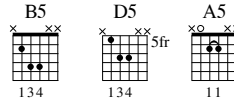
Fade out



from Dio - *Holy Driver*

# STAND UP AND SHOUT

Words and Music by  
Ronnie James Dio and Jimmy Bain



## Intro

Fast Rock ♩ = 216

N.C. C5/A  
Rhy. Fig. 1

B5/A

N.C.

C5/A

\*Gtrs. 1 & 2 (dist.)

\*Composite arrangement

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 3/4 times)

N.C. C5/A

B5/A

N.C.

C5/A

C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

it. ing. So You o know you've pen got to up your want it eyes. all.

C5 B5 D5 Chorus C5/A E5

You've got de - si -

Gtrs. 1 & 2

P.M. P.M. P.M.

N.C. C5/A F5 N.C. C5/A

re, so let it out.

P.M. P.M. P.M.

N.C.

You've got the pow - er. Stand up and shout!

End Rhy. Fig. 2

P.M. P.H. P.H. P.H. P.M.

Pitch: F F F

\*Refers to harmonics only (next 2 meas.).

N.C. C5/A

Shout! \_\_\_\_\_

Stand up and shout! \_\_\_\_\_

1.

B5/A

N.C. C5/A

C5 B5 D5

B5/A

N.C. C5/A

2. You've got

Let it out! \_\_\_\_\_

C5      B5

B5

D5

Gtr. 3 (dist.)

[illegible]

B5

Gtrs.  
1 & 2

P.M. - - -

D5

B5

Gtr. 3

semi-harm.

P.M.

RM ———

semi-

DM — — — — — semi-harm.

The musical score for 'The Rose Tree' is presented on a grand staff with three systems. The first system consists of a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on the upper staff, and the bass staff contains a simple accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence. The lyrics 'The Rose Tree' are written below the melody line.

The musical score is written for guitar and consists of two systems. The first system begins with a D#5 chord, followed by a B5 chord, and then a sequence of chords including A5, B5, and A5. The second system continues with a sequence of chords including A5, B5, and A5. The score includes various musical notations such as notes, rests, and dynamic markings like 'P.M.' and 'P.H.'.

Pitch: D#

**G A**

G# A

The musical score for "The Wind" by The Beatles is presented in a multi-staff format. The top staff is for the guitar, featuring a melodic line with a key signature of two sharps (F# and C#) and a time signature of 4/4. The guitar part includes a 15-measure rest (15ma) and a "loco" section. The piano part is shown in the middle staff, with a key signature of two sharps and a time signature of 4/4. The bass part is at the bottom, with a key signature of two sharps and a time signature of 4/4. The score includes various musical notations such as chords (D5, B5), rests, and fingerings. The guitar part has a 15-measure rest (15ma) and a "loco" section. The piano part has a 15-measure rest (15ma) and a "loco" section. The bass part has a 15-measure rest (15ma) and a "loco" section.

---

G#    A#

G#

A5 B5

P.M. P.M.

14 16 21 19 22 19 21 19 21 19 21 19 21 19

D5 B5

P.M. P.M.

22 19 21 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19

A5 B5

P.M. P.M.

22 19 22 22 19 22 22 19 22 22 19 22 22 19 22 22 19 22 22 19

grad. release P.H.

\*Both strings caught and bent w/ ring finger.

D5 B5 A5

P.M. P.M.

22 19 22 22 19 22 22 19 22 22 19 22 22 19 22 22 19 22 22 19

loco P.H.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

N.C. C5/A

B5/A

N.C.

C5/A

C5 B5

D5

2 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

N.C. C5/A B5/A N.C. C5/A

### Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)

Gtr. 3 tacet

C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

3. You are the strong - est chain \_\_\_\_ and you're not just some re - flec -

C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

- tion. So nev - er \_\_\_\_ hide a - gain. \_\_\_\_

### Chorus

C5 B5 D5 C5/A E5 N.C. C5/A

You are the driv - er; \_\_\_\_

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

F5 N.C. C5/A N.C. G5

you own the road. \_\_\_\_ You are the fi -

P.M. P.M. P.M.

N.C. C5/A D5 C5/A

re; \_\_\_\_\_ go on, \_\_\_\_\_ ex - plode! \_\_\_\_\_

P.M. -----| P.M. -----|

(12) 12 12 5 5 5 7 7 5 5 5 5 5 5

(10) 10 0 0 0 0 5 5 5 5 5 5 5 5

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5 N.C. C5/A F5

You've got de - si - re, \_\_\_\_\_ so let it out. \_\_\_\_\_

N.C. C5/A N.C.

\_\_\_\_\_ You've got the pow - er. \_\_\_\_\_

\_\_\_\_\_ Stand up and

Gtrs. 1 & 2 \*15ma -

P.M. -----|

(5) 3 5 4 3 6 (6)

\*Harm. only

Gtrs. 1 & 2: w/ Rhy. Fig. 1 C5/A B5/A N.C. C5/A C5 B5 D5

shout! (Hey!) \_\_\_\_\_ Stand up and

# Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (6 3/4 times)

N.C. C5/A B5/A N.C. C5/A C5 B5 D5

shout! Let it out! \_\_\_\_\_ Stand up and shout! \_\_\_\_\_



N.C. C5/A B5/A N.C. C5/A C5 B5 D5

Gtr. 3

N.C. C5/A B5/A N.C. C5/A

15ma  $\gamma$  loco P.H. grad. bend 1 1/2 P.M. P.M. P.M. ---

Pitch: G

C5 B5 D5 N.C. C5/A B5/A

15ma  $\gamma$  loco P.M. --- P.H. P.M. P.H. P.M. P.H. P.M. P.H. P.M. P.H. 1

Pitch: G G G G G

N.C. C5/A C5 B5 D5 N.C. C5/A

3 3 3 semi-harm. --- P.M. ---

B5/A N.C. C5/A C5 B5 D5

8va  $\gamma$  loco P.M. --- semi-harm. --- P.M. --- P.H.

Pitch: A

N.C. C5/A B5/A N.C. C5/A

P.M. 1/4 P.M. ---- |

C5 B5 D5 N.C. C5/A \*15ma

grad. bend semi-harm. ---- | P.H.

Pitch: C#  
\*Refers to harmonics only (next 3 meas.).

B5/A N.C. C5/A

15ma ---- | 15ma ---- |

P.H. ---- | P.H. P.H.

Pitch: D# E B C#

Free time

C5 B5 D5 C5

Gtr. 3

Gtrs. 1 & 2

P.M.



3 3 1/4 A5 w/ bar -1

19 17 19 17 19 19 17 15 17 15 17 15 17 17 0 12 12 (12) (12) (12) (12) (12)

P.S.  
steady gliss.

w/ bar -1

(12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12)

6 6 6 6

\*A.H. -

5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0

\*While hammering on and pulling off w/ L.H. as indicated, lightly rest heel of R.H. on strings over bridge and slowly move back and forth towards headstock, thereby generating random harmonics.

6 6 6 6

\*\*A.H. -

5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0

\*\*Produce harmonics as in Gtrs. 1 & 2.

A.H. -

5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0

from Dio - *The Last in Line*

# THE LAST IN LINE

Words and Music by Ronnie James Dio,  
Jimmy Bain and Vivian Campbell

## Intro

Moderately slow Rock ♩ = 80

\*Gtr. 1 (clean)

Am7 G/B C G/B Am7 G/B Am7 G/B

*mp* w/ fingers  
let ring throughout

T 1 0 3 5 0 3 1 0 3 1 0 1 3  
A 0 0 0 0 0 0 0 0 0 0 0 0 0  
B 0 2 3 2 2 2 0 0 2 0 0 0 2

\*Doubled throughout

C G/B G5 Am7 G/B C G/B

5 0 3 0 3 1 3 5 0 3 0 3  
0 0 0 0 0 0 0 0 0 0 0 0  
3 2 3 0 2 3 2 2 2 2 2 2

Am7 G/B Am7 G/B C G/B F#sus2

1 0 3 0 1 0 1 3 5 0 3 0 1 0 0 0 2 1  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
0 0 2 0 0 0 0 2 3 2 3 0 3 0 0 0 0 0

Am7 G/B C G/B Am7 G/B Am7 G/B

We're a ship with - out a storm, a cold with - out the warm,

(1) 1 0 3 5 0 3 1 0 3 1 0 1 3  
0 0 0 0 0 0 0 0 0 0 0 0 0  
0 2 3 2 2 2 0 0 2 0 0 0 2

C G/B G5 Am7 G/B

light in - side the dark - ness that it needs, \_\_\_\_ yeah. \_\_\_\_ We're a

5 0 3 0 3 1 3  
0 0 0 0 0 0 0  
3 2 0 0 0 0 2

C G/B Am7 G/B Am7 G/B

laugh with - out \_\_\_\_ a tear, \_\_\_\_ the hope with - out \_\_\_\_ the fear. \_\_\_\_

5 0 3 0 3 1 0 3 0 1 0 1 3  
0 0 0 0 0 0 0 0 0 0 0 0  
3 2 2 2 0 0 0 0 0 0 0 2

**Faster Interlude**

Gtr. 1 tacet A5 Dsus4 D

C G/B Am7 G

We are com - in' \_\_\_\_ home. \_\_\_\_

\*Gtr. 2 (dist.)  
*f*

5 3 1 0 8 8 8 7  
0 0 0 0 7 7 7 7  
3 2 0 3 5 5 5 5

\*Doubled throughout

A5 Csus4 C A5 Dsus4 D A5 Csus4 C

\_\_\_\_ \*\*Home.

6 6 6 5 8 8 8 7 6 6 6 5  
5 5 5 5 7 7 7 7 5 5 5 5  
7 7 7 7 5 5 5 5 5 5 5 5

\*\*w/ echo repeats

A5 Dsus4 D A5 Csus4 C

P.M. P.M. -----|

A5 Dsus4 D A5 N.C.

P.M. P.M. -----| P.M. P.M. -----|

Verse  
A5

1. We're off to the witch; we may nev - er, nev - er, nev - er come home. — But the  
2. Two eyes from the east, it's the an - gel or — the beast, and the

P.M. -----|

G5 A5

mag - ic that we'll feel is worth a life - time. — We're all  
an - swer lies be - tween — the good and bad. —

15ma loco  
P.H. P.M. -----|

Pitch: E

Play 1st time only

born — up - on — the cross; — we're the throw — be - fore — the toss. You can re -

P.M. -----|

G5

A5

lease your - self, but the on - ly way \_\_\_\_ is down. \_\_\_\_\_

P.M. ---- | P.M. ---- | P.M. ---- | P.M. ---- | w/ bar

3 3 3 3 3 3 3 3 0 -6 15

We don't come a - lone, we are fi - re, we are stone. We're the  
 We search for the truth; we could die up - on the tooth. But the

P.M. ----- |

2 2 2 2 2 2 2 2 0 3 2 0

G5

A5

hand that writes then quick - ly moves \_\_\_\_ a - way. \_\_\_\_  
 thrill of just the chase is worth \_\_\_\_ the pain. \_\_\_\_

P.M. ---- | P.M. ---- | P.M. ---- | P.M. ---- | P.M. ----- |

3 3 3 3 3 3 3 3 3 3 5 3 2 0

**Chorus**

F5

We'll know for the first \_\_\_\_ time

P.M. ----- | P.M. ----- |

3 3 3 3 5 3 2 0 3 3 3 3 5 3 2 0

G5

if we're e - vil or di - vine. We're the last in

P.M. -----|

A5 Dsus4 D A5 Csus4 C To Coda

line, yeah, we're the last in

Rhy. Fig. 1

A5 Dsus4 D A5 N.C.

line.

P.M. P.M. -----|

End Rhy. Fig. 1

F5

Gtr. 3 (dist.)

*f* semi-P.H. P.M. -----|

Gtr. 2 Riff A

P.M. -----| P.M. -----|

A5 G5 A5

semi-P.H.

End Riff A

P.M. -----|

Gtr. 2: w/ Riff A

F5

Gtr. 3

A5 G5 A5

P.M. -----| P.M. ---

F5

Gtr. 3

P.M. -|

Gtr. 2

P.M. -----| P.M. -| P.M. P.M. -----| P.M. -----| P.M. -----| P.M. -----|

A5                      G5                      A5

P.M. --- | P.M. --- | P.M. --- | P.M. -- | P.M. --- |

F5

5

9

3

10 12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 12 13 15

P.M. -----

3 1 1 3 1 1 1 3 1 1 5 3 2 0

The image displays a musical score for the piece "The Wind" by John Williams. It is arranged for guitar and piano. The guitar part is written on a single staff with a treble clef, featuring a melodic line with various techniques such as triplets, slurs, and a wavy line indicating a tremolo or vibrato. The piano accompaniment is shown on a grand staff (treble and bass clefs), with the left hand playing a steady eighth-note pattern and the right hand playing a series of chords and single notes. The score includes a key signature of one sharp (F#) and a common time signature (C). The guitar part is marked with a "6" indicating a sixteenth-note pattern, and the piano part is marked with "P.M." (Piano Moderato) and a dashed line indicating a sustained or pedaled effect.



G5

12 10 10 12 10 12 10 12 10 12/14 15 12 14 12 14 14 12 14 12 14 14 12 14 12 14

P.M. -----| P.M. -----| P.M. -----|

3 3 3 3 3 3 3 3 5 3 2 0

17 19 17 19 19 17 19 17 19 17 19 17 18 17 19 17 19 17 18 17 19 17 19 17 18 17 19 17 19 17 17 20

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gr. 2: w/ Rhy. Fig. 1  
A5 Dsus4 D

A5

Csus4 C

Gr. 3 tacet

A5 Dsus4 D A5 N.C.

17 15 12 15 (15) 12 15 12 15 13 14 15 13 (13) 0

20 17 15 12 15 (15) 12 15 12 15 13 14 15 13 (13) 0

Yeah, \_\_\_\_\_ yeah.

Verse  
A5

3. We're off to the witch; we may nev - er, nev - er, nev - er come home. — But the

Gtr. 2

G5

A5

mag - ic that we'll feel is worth a life - time. — We're all

P.M. --- | P.M. --- | P.M. --- | P.M. --- | P.H. 15ma loco

Pitch: E

born — up - on — the cross. You know we're the throw — be - fore — the toss. You can re - lease —

*D.S. al Coda*

G5

A5

— your - self but the on - ly way — to go — is down. —

P.M. --- | P.M. --- | P.M. --- | P.M. --- | P.M. ----- |

⊕ Coda

*Repeat and fade*

Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.) (till fade)

A5 Dsus4 D A5 Csus4 C A5 Dsus4 D A5 Csus4 C

\*line! — See how we shine. We're the last in, we're the last in...

\*Vocal ad lib on repeats.

# from Black Sabbath - Mob Rules

## THE MOB RULES

Tune down 1/2 step:  
(low to high) Eb-Ab-Db-Gb-Bb-Eb

### Intro

Moderately fast ♩ = 138

\*\*A5 G5 A5 N.C.

Words by Ronnie James Dio  
Music by Ronnie James Dio, Terence Butler and Anthony Iommi

A5 G5 A5 N.C.

\*Gtr. 1 (dist.)

Rhy. Fig. 1

The Intro section consists of two staves. The top staff is for guitar (Gtr. 1) with a distorted sound, showing a series of chords and single notes. The bottom staff is for bass, featuring triplets of eighth notes and quarter notes. The key signature is one flat (Bb), and the time signature is 4/4.

\*Doubled throughout

\*\*Chord symbols reflect implied harmony.

A5 G5 A5 N.C.

The first verse section consists of two staves. The top staff is for guitar (Gtr. 1) with a distorted sound, showing a series of chords and single notes. The bottom staff is for bass, featuring triplets of eighth notes and quarter notes. The key signature is one flat (Bb), and the time signature is 4/4.

Oh, \_\_\_\_\_ c' - mon. \_\_\_\_\_

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

The second verse section consists of two staves. The top staff is for guitar (Gtr. 1) with a distorted sound, showing a series of chords and single notes. The bottom staff is for bass, featuring triplets of eighth notes and quarter notes. The key signature is one flat (Bb), and the time signature is 4/4.

### Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.

The third verse section consists of two staves. The top staff is for guitar (Gtr. 1) with a distorted sound, showing a series of chords and single notes. The bottom staff is for bass, featuring triplets of eighth notes and quarter notes. The key signature is one flat (Bb), and the time signature is 4/4.

1. Close the cit - y and tell the peo - ple that some - thing's com - ing to  
2. Kill the spir - it and you'll be blind - ed, the end \_\_\_\_\_ is al - ways the same. \_

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C. A5 G5 A5 N.C.

The fourth verse section consists of two staves. The top staff is for guitar (Gtr. 1) with a distorted sound, showing a series of chords and single notes. The bottom staff is for bass, featuring triplets of eighth notes and quarter notes. The key signature is one flat (Bb), and the time signature is 4/4.

call. Death and dark - ness are rush - ing for - ward to  
Play with fire, \_\_\_\_\_ you burn your fin - gers and

A5 G5 A5 N.C. D5 **Chorus** E \*D/E

lose take a bite — on from the wall, — oh. — You've  
your hold — on the flame, — yeah. — It's

Gtr. 1

1/4

w/ bar

-1/2 -1/2

-1/2 -1/2

\*Bass plays E.

E D/E

noth - ing to say. They're break - ing a - way. —  
o - ver, it's done. — The end has be - gun. — }

-1/2 -1/2 -1/2 -1/2 -1/2

w/ bar -1/2 w/ bar -1/2 -1/2

E D/E Dm7 **To Coda** N.C.

If you lis - ten to fools... the mob —

w/ bar

w/ bar

-1/2 -1 -1 1/2

# Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#



rules. \_\_\_\_\_

The mob \_\_\_\_\_

*D.S. al Coda*

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#



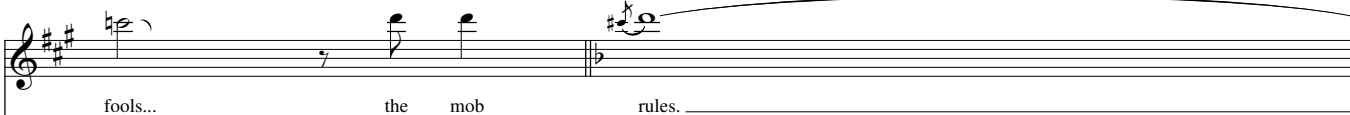
rules. \_\_\_\_\_

\*w/ delay set for dotted quarter-note regeneration w/ multiple repeats.

## Coda

### Guitar Solo

D5



fools...

the mob

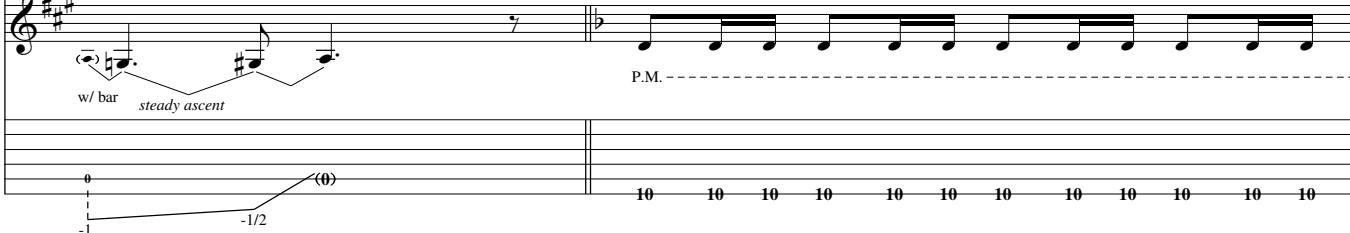
rules. \_\_\_\_\_

Gtr. 2 (dist.)



Gtr. 1

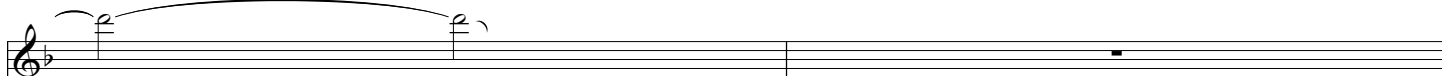
Riff A



w/ bar steady ascent

P.M. -----

Bb5



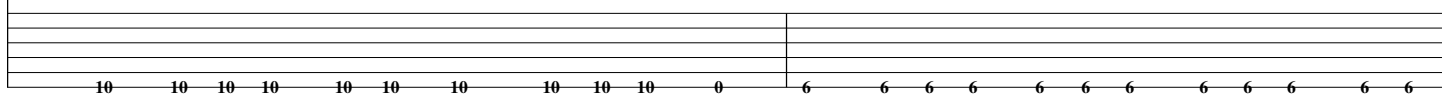
1/2

1/2



P.M. -----

P.M. -----



10 10 10 10 10 10 10 10 10 10 0 6 6 6 6 6 6 6 6 6 6 6 6

C5

12 10 12 10 (10) 12 10 10 8 10 8 8 7 10 8 7 8 10 13 10 12 10 12 10 13

P.M.-----| P.M.-----|

12 13 10 13 12 10 13 10 12 10 12 10 12 10 12 10 10 12 10 12 10 12 10 10 12 10 12 8 10 8 7

P.M.-----|

Gtr. 1: w/ Riff A (1 5/8 times)

10 12 10 13 10 12 10 13 10 12 10

P.M.-----|

Gtr. 2

Bb5

P.M.

C5

F5

E5

F5

E5

D5

(10)

(10)

Bb5

let ring -----|

C5

# Chorus

F5 E5 F5 E5 G/D D

Gr. 2

Gr. 1

You've

(13) (13) 10 12 10 12 2 1/2 (12) 10 12 10 12 10 12 10 12 10 12 8 10 8 7

10 8 9 7 10 8 9 7 8 7 7 7 (7/7) (7/7)

-1/2 -1/2 3 w/ bar -1/2 -1/2

Gr. 2 tacet G/D D

noth - ing to say. Oh, they're break - ing a - way.

Gr. 1

Gr. 2 divisi

w/ bar -1/2 w/ bar -1/2 w/ bar -1/2 P.M. ---

7 8 7 7 (7/7) 0 7 7 (7/7) (7/7) (7/7) 0 0

10 (10)

-1/2 -1/2 -1/2 3

G/D D Dm7 N.C.

If you lis - ten to fools... \_\_\_\_\_

w/ bar w/ bar

7 8 7 7 (7/7) 10 10 10 0 -1/2 -1 -1 1/2

## Verse

Gr. 1: w/ Rhy. Fig. 1 (2 times)

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

3. Break the cir - cle and stop the move - ment, the wheel is thrown \_ to the ground. \_



A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.

Just re - mem - ber it might start roll - ing and take you right back a -

### Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (till fade)

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

round. You're all

Gtr. 2

w/ bar

0 -2 1/2 -2 -1 1/2 -1 -1/2 (0)

12 12 12 14 13 12

\*Played behind the beat.

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

fools. The mob

8va

(12) 19 (19) 19 (19) 19 17 20 (20) 17 20

\*\*w/ delay (as before)

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.

rules.

8va

(20) 20 (20) 17 20 17 19 20 17 20 20 (20) 17 20 17 19

D5 8va G5 D/F# G5 D/F# A5 G5 A5 N.C.

20 19 17 20 17 20 17 19 17 20 17 20 19 17 19 20 17 20 19 17 19

A5 G5 A5 N.C. A5 G5 A5 N.C.

*loco*

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C. *Begin fade* A5 G5 A5 N.C.

A5 G5 A5 N.C. D5 G5 D/F# G5 D/F# A5 G5 A5 N.C.

A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

*8va* *loco*

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.

*Fade out*

from Black Sabbath - *The Mob Rules*

# Voodoo

Words by Ronnie James Dio

Music by Ronnie James Dio, Terence Butler and Anthony Iommi

Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Moderately  $\text{♩} = 102$

\*\*Am7

\*Gtr. 1 (dist.)

Chord symbols: G5/A, Am7

Let ring: let ring -----| P.M. ----| P.M. let ring -----|

Tab: 0 5 5 5 | 7 7 0 5 | 8 7 (8) 7 0 5 | 0 7 12 12 5 0 | 0 5 5 5

\*Doubled throughout

\*\*Chord symbols reflect implied harmony.

Chord symbols: G5/A, C, Am7

Rhy. Fig. 1

Let ring: P.M. -----| P.M. let ring -----| P.M. -----| P.M. -----|

Tab: 7 7 7 5 | 8 7 (8) 7 0 5 | 0 7 7 0 5 5 | 0 7 0 5 0 8 7 (8) 7 0 5

Chord symbols: G5/A, C, Am7

End Rhy. Fig. 1

Let ring: let ring -----| P.M. -----| P.M. let ring -----| let ring -----|

Tab: 0 7 12 12 5 0 | 0 5 5 5 | 0 7 0 5 0 8 7 (8) 7 0 5 | 0 7 0 0 7 0 0 0 5 5

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

Am7

G5/A

Am7

G5/A

C

1. Say you don't love me, you'll burn. \_\_\_\_ You can re - fuse, \_\_\_\_ but you'll lose, \_\_\_\_

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Am7 G5/A Am7

it's by me. Say you don't want me, you'll learn. \_\_\_\_\_

G5/A                      C                      A5                                      D5                      G5                      D5                      D/F#  
  
 Noth - ing you do will be new, 'cause I'm through. Oh, \_\_\_\_\_

Rhy. Fig. 2

Gr. I

P.M. -----|

End Rhy. Fig. 2

## Interlude

Gtr. 1: w/ Rhy. Fig. 1

Am7

### § Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

Am7

Am7 G5/A Am7 G5/A C

2. Call me a liar, you knew. \_\_\_\_  
3. Fade in to shadow, you'll burn. \_\_\_\_

Your for - tune is free, \_\_\_\_ but that's cool, \_\_\_\_  
I can see

Am7 G5/A Am7

— it's all right. Call me the dev - il, — it's true. —  
it's no good. Nev - er look back, nev - er turn. — It's a



To Coda

Chorus

G5/A

C

A5

C

Am(add9)

Some can't ac - cept, but I crept in - side you. So if a  
ques - tion of time 'til you're mine and you learn.

Rhy. Fig. 3

End Rhy. Fig. 3 Rhy. Fig. 4

Gtr. 1

P.M. -----|

let ring -----|

P.M. -----

Gtr. 2 (clean)

*mp*  
w/ chorus  
let ring throughout

C

Am(add9)

stran - ger calls you, don't let him whis - per his name 'cause it's

P.M. -----|

P.M. -----|

0 5 7 0 5 7 X X X 0 5 7 0 5 7 0 X X X



Gtr. 3: w/ Fill 1

C

Am(add9)

look in his eyes 'cause he's voo - doo.

### Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)

Gtr. 2 tacet

Am7

G5/A

Am7

Whoa.

Gtr. 1

Harm. - - |

Pitch: D G

Gtr. 2

Gtr. 4 (dist.)

*f*

15ma

3

\*Pick strings between bridge and tailpiece.

15ma

loco

G5/A

C

Am7

G5/A

Am7

G5/A C

semi-harm. --- |

P.M.

Am7 G5/A Am7

P.M. --- | P.M. --- | P.M. --- | P.M. P.M. --- |

G5/A C

1/2 1 1/2

Am7 G5/A Am7

slight P.M. --- |

1/2





Gtr. 1: w/ Rhy. Fig. 3

G5/A C A5

Gtr. 2: w/ Rhy. Fig. 5  
C

Am(add9)

1 8 (8) 5 7 5 (7) (5) -3 -5

w/ bar grad. dive

Gtr. 3

steady gliss.

Gtr. 1

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

Gtrs. 3 & 4 tacet

Am7

G5/A

Am7

G5/A

C

4. Say you don't love me, you'll burn. \_\_\_\_\_ You can re - fuse, \_\_\_\_\_ but you'll lose, \_\_\_\_\_

Am7

G5/A

Am7

\_\_\_\_\_ it's by me. Say you don't want me, you'll learn. \_\_\_\_\_

Gtr. 1: w/ Rhy. Fig. 2

G5/A C5 A5 D5 G5 D5 D/F#

Noth - ing you do will be new, 'cause I'm through. Voo - doo. \_\_\_\_\_

### Interlude

Gtr. 1: w/ Rhy. Fig. 1

Am7 G5/A Am7 G5/A C

### Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Am7 Am7 G5/A Am7

Right! 5. Bring me your chil - dren, they'll burn. \_\_\_\_\_

G5/A C Am7

\_\_\_\_\_ Nev - er look back, nev - er turn. \_\_\_\_\_

G5/A Am7 G5/A C

Cry me a riv - er, you'll learn. \_\_\_\_\_ Voo - doo. \_\_\_\_\_

### Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (till fade)

Am7 Am7 G5/A Am7

Gtr. 4

let ring - - - -

G5/A C Am7

G5/A Am7

G5/A C Am7

G5/A Am7

G5/A C Am7

*Begin fade*

G5/A Am7

G5/A C Am7

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

*Fade out*

G5/A Am7

P.M. ---| P.M. ---| P.M. ---|



from Black Sabbath - *Heaven and Hell*

# Walk Away

Words by Ronnie James Dio

Music by Ronnie James Dio, Terence Butler, Anthony Iommi and William Ward

Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Moderately  $\text{♩} = 120$

\*\*G/D D A G/D D A G/D D A G/D D A

\*Gtr. 1 (dist.)

mf

P.M. P.M. P.M. P.M.

The guitar introduction consists of four measures. The first measure has a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. It starts with a muted note on the D string (fret 7) and a bass note on the E string (fret 0). The second measure has a treble clef, key signature of two sharps, and a 4/4 time signature. It starts with a muted note on the D string (fret 7) and a bass note on the E string (fret 0). The third measure has a treble clef, key signature of two sharps, and a 4/4 time signature. It starts with a muted note on the D string (fret 7) and a bass note on the E string (fret 0). The fourth measure has a treble clef, key signature of two sharps, and a 4/4 time signature. It starts with a muted note on the D string (fret 7) and a bass note on the E string (fret 0).

\*Doubled throughout

\*\*Chord symbols reflect implied harmony.

G/D D A G/D D A G/D D A G/D D A

Ooh, \_\_\_\_\_ hey, hey!

The first section of the song features a vocal line and a guitar line. The vocal line starts with a treble clef, key signature of two sharps, and a 4/4 time signature. It has a melody that goes up and then down. The guitar line starts with a treble clef, key signature of two sharps, and a 4/4 time signature. It has a melody that goes up and then down. The bass line starts with a treble clef, key signature of two sharps, and a 4/4 time signature. It has a melody that goes up and then down.

D5 A/D G/D F/D C D5 Csus4 C

Rhy. Fig. 1

P.M. -----| P.M. P.M. -----| P.M. P.M. -----| P.M. P.M. -----|

The rhythm figure 1 consists of four measures. The first measure has a treble clef, key signature of two sharps, and a 4/4 time signature. It starts with a muted note on the D string (fret 7) and a bass note on the E string (fret 0). The second measure has a treble clef, key signature of two sharps, and a 4/4 time signature. It starts with a muted note on the D string (fret 7) and a bass note on the E string (fret 0). The third measure has a treble clef, key signature of two sharps, and a 4/4 time signature. It starts with a muted note on the D string (fret 7) and a bass note on the E string (fret 0). The fourth measure has a treble clef, key signature of two sharps, and a 4/4 time signature. It starts with a muted note on the D string (fret 7) and a bass note on the E string (fret 0).



## Chorus

Gtr. 2 (dist.)

\*Set for one octave above.

P.M. -----

P.M.    *let ring* - - - - -

she's look - ing to love \_\_\_\_\_ you.

There's noth - ing to say, —

P.M. -----

 $\frac{1}{4}$ 

P.M.

E5

G/D

just turn your head and walk a - way.

Rhy. Fig. 2

End Rhy. Fig. 2

## Interlude

G/D D A G/D D A G/D D G D/F#

Walk a - way, walk on.

Voc. Fig. 1

End Voc. Fig. 1

(Oh, oh, oh.)

Rhy. Fig. 3

End Rhy. Fig. 3

P.M. P.M. let ring - - - - - | let ring - - - - -



Bkgd. Voc.: w/ Voc. Fig. 1

G/D D A G/D D A G/D D G D/F# A

Gtr. 1

Let ring ----- | let ring ----- |

P.M. P.M.

⊕ Coda  
Bridge

A

G/D D A

Can't see her fire, but I can feel

Gtr. 1

G/D D A

G/D D A

G/D

her heat, all right! It's rising higher, I'm walking the wire.

Interlude

D

G/D D

F

C

3

G/D D G/D D G/D D F C

Oh. \_\_\_\_\_

G/D D G/D D F5 D5

Walk on \_\_\_\_\_ by.

Riff A

F5 C5 F5 D5 C5 A5 G5 F5

End Riff A

**Guitar Solo**  
Gtr. 1: w/ Riff A

Gtr. 2 D5 F5 D5

w/o octaver

F5 C5 F5 D5 C5  
 Gtr. 2

Chorus

A5 G5 F5 D5 A5 A G/D D A

Oh, \_\_\_\_\_ walk a - way, -

Gr. 2

Gr. 1

P.M. let ring --

G5 G6 G5 G6 G5 A G/D D A  
 she's look-ing to love you. There's noth-ing to say,  
 let ring --- P.M. --- P.M.

Gtr. 1: w/ Rhy. Fig. 2

# Outro

Gtr. 1: w/ Rhy. Fig. 3 (till fade)  
Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)

E5

G/D G/D D A G/D D A

just turn your head and walk a - way. Oh.

Gtr. 2

(7) 5 6 5 7 5 7 7 7 5 7 5 7 5 7 5 7 5 7 5 7 7

Gtr. 2 tacet

G/D D G D/F# G/D D A G/D D A

Walk on by. Walk a - way. Walk on

*Begin fade*

G/D D G D/F# G/D D A G/D D A

walk on, walk on. Walk a - way.

G/D D G D/F# G/D D A G/D D A G/D D G D/F#

You'll feel her

G/D D A G/D D A G/D D G D/F#

fire, she'll lift you high - er but don't be fooled, just turn your head and walk a -

*Fade out*

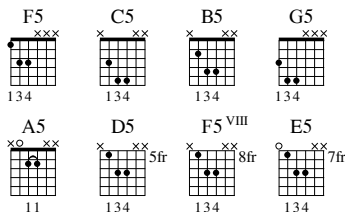
G/D D A G/D D A G/D D G D/F# G/D D A G/D

way. Walk a - way.



# from Dio - *The Last in Line* WE ROCK

Words and Music by  
Ronnie James Dio



## Intro Moderately fast Rock ♩ = 160

\*\*Am

\*Gtrs. 1 & 2 (dist.)

*f* P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. ---| P.M. ---|

*Play 3 times*

TAB: 9 10 0 0 0 0 10 12 0 0 0 0 7 9 0 0 0 0 9 10 0 0 0 0 5 7 0 0 7 9 0 0 0 0

\*Composite arrangement  
\*\*Chord symbols reflect basic harmony.

F5 C/E D7(no3rd) C/E F5 C/E Am

Gtr. 3 (dist.)

*f*

5 7 8 5 5 4 5 7

Gtrs. 1 & 2

Rhy. Fig. 1

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. ---| P.M. ---|

TAB: 10 10 10 10 10 10 9 10 10 12 0 0 0 0 7 9 0 0 0 0 9 10 0 0 0 0 5 7 0 0 7 9 0 0 0 0

Gtr. 3 tacet

Gtrs. 1 & 2

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. ---| P.M. ---| P.M. -----| P.M. -----| P.M. ---|

TAB: 9 10 10 12 7 9 0 0 0 0 9 10 5 7 9 0 0 0 9 10 10 12 7 9 0 0 0 0

End Rhy. Fig. 1

F5 G5 E5 C5 B5

P.M. ---| P.M. -----| P.M. ---|

TAB: 9 10 5 7 9 3 5 2 3 5 4 2

Verse  
A5

Am

1., 3. You watch their fac - es, you'll see the trac -  
2. We pray to some - one. But when it's said —

P.M. --- | P.M. ----- | P.M. ----- |

G5

- es and of the things they want to be but on -  
— and done, — it's real - ly all the same with

P.M. ----- |

Am A5

- ly we can see. — So They come for kill -  
just a dif - f'rent name. — man - y voic -

3

Am

- ing. They leave and still —  
- es all giv - ing choic -

P.M. --- | P.M. ----- | P.M. ----- |

C5

it seems the cloud that's left be hind, oh, can  
es. If we lis - ten they will say, oh,

P.M. -----|

To Coda  $\Phi$

A5

Gsus4 G

pen - e - trate your mind. But we'll But sail on,  
we can find the way.

Rhy. Fig. 2

Gsus4 G Gsus4 G Gsus4 G5

sing a song, car - ry on. 'Cause we

End Rhy. Fig. 2

**Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Am

1.

rock! We rock! We rock!

2.

F5 C5 B5

Gtrs. 1 & 2 (cont. in notation)

F5 Rhy. Fill 1 G5 A5 B5 C5 D5 End Rhy. Fill 1

Gtrs. 1 & 2

We rock! We

Gtr. 1: w/ Rhy. Fig. 1  
Am

rock! We rock! We rock! We

F5 C/E D7(no3rd) C/E F5 C/E F5 G5 A5

rock! We \_\_\_\_\_ rock! \_\_\_\_\_

Gtrs. 1 & 2

(cont. in slashes)

10 10 10 10 10 10 3 5 2 2 0

# Guitar Solo

D5  
Rhy. Fig. 3

Gtrs.  
1 & 2

B5

C5

G5

A5

C5

Gtr. 3 (dist.)

f Harm. w/ bar

D5

B5

C5

G5

End Rhy. Fig. 3

semi-harm.

F5

F5 VIII

Gtrs. 1 & 2: w/ Rhy. Fig. 3  
D5

B5



C5 G5 A5

*let ring* -----| P.M. 1/2

C5 D5 B5

*8va* 3

C5 G5 F5<sup>VIII</sup>

*8va* *loco* Gtrs. 1 & 2

E5

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Am

(We rock!)

Gtr. 3 tacet

Gtrs. 1 & 2: w/ Rhy. Fill 1  
F5 G5 A5 B5 C5 D5

*D.S. al Coda*

# ♩ Coda

Gsus4 G Gsus4 G Gsus4 G

Sail on, sing a song,

12

Gsus4 G G6 G5 G6 G5 G6 G5

car - ry on. 'Cause we

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2

## Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Am

rock! We rock! We rock!

Gtrs. 1 & 2: w/ Rhy. Fill 1  
F5 G5 A5 B5 C5 D5

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 4 meas., 2 times)  
Am

\*Am/F

\*Bass plays F.

We rock! We rock! We rock!

Am Am/F

We rock! We rock!

## Outro

Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas., till end)  
Am

Ride out, stand and shout, car - ry on.

Am/F

Gtr. 3

Am Am/F

Sail on, \_\_\_\_\_ sing a song, — car - ry on. \_\_\_\_\_ 'Cause we

Am Am/F

rock! We rock!

\*8va -

1/2 P.H. P.H.

Pitch: E F#

\*Refers to harmonics only.

Am Am

See how we rock!

Begin fade

\*\* 8va -

grad. bend

P.H.

\*\* As before

Am/F

We rock!

8va -

P.H. -

Am

Let's rock!

Am/F

We rock! We

Am

rock!

Am/F

We rock!

8va

grad. bend

Am

Sail \_\_\_\_\_ on. \_\_\_\_\_

8va

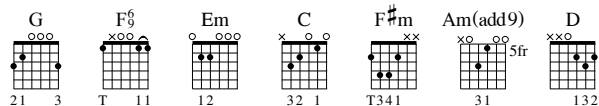
Fade out

from Black Sabbath - *Heaven and Hell*

# Wishing Well

Words by Ronnie James Dio

Music by Ronnie James Dio, Terence Butler, Anthony Iommi and William Ward



Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Moderately fast  $\text{♩} = 145$

E A E D

Rhy. Fig. 1

\*Gtr. 1 (elec.)

*f*  
w/ dist.

End Rhy. Fig. 1

\*Doubled throughout

## Verse

1st & 3rd times, Gtr. 1: w/ Rhy. Fig. 1 (4 times)  
2nd time, Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)  
2nd time, Gtr. 2: w/ Fill 1  
3rd time, Gtr. 5: w/ Fill 2

E A E D

1., 3. Throw me a pen - ny and I'll make you a dream, — you  
2. Look in the wa - ter, tell me what do you see? — Re -

E A E D

find that life's not al - ways what it seems, — no, no. —  
flec - tions of the love you give — to me. —

Fill 1  
Gtr. 2

Fill 2  
Gtr. 5

E A E D

1. Then think of a rain - bow and I'll make it come real. \_\_\_\_  
 2., 3. Love is - n't mon - ey it's not some - thing you buy. \_\_\_\_ So

To Coda 1

E A E D

Roll me, I'm a nev - er end - ing wheel. \_\_\_\_  
 let me fill my - self with tears \_\_\_\_ you cry. \_\_\_\_

Chorus To Coda 2

C D Bm F5 E

I'll give you a star, \_\_\_\_ so you know \_\_\_\_ just where you are. \_\_\_\_

Gtr. 1

D C D

Don't you know \_\_\_\_ that I \_\_\_\_ might be \_\_\_\_ your wish - ing well.

Interlude

E A

Your wish - ing well. \_\_\_\_

Gtr. 2 (elec.)

*f*  
w/ dist.

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a vocal line in treble clef, starting with a whole note "E" and a half note "D". The middle staff is a guitar melody in treble clef, featuring a complex sequence of notes, including triplets and a final "X" mark. The bottom staff is a guitar accompaniment in bass clef, showing a sequence of numbers (12, 14, 12, 15, 12, 15, 12, 14, 12, 14, 16, 14, 12, 14) and a final "X" mark. The key signature is D major (two sharps) and the time signature is 3/4.

[illegible]

**⊖ Coda 1**

E A D G F#

Bridge

Gtr. 3 (acous.) *mf*

And why? — Time is a nev -

Gtr. 1

\* T ---

9	9	9	9	7	0	3	3	3	1
9	9	9	9	7	0	0	0	0	0
9	9	9	9	7	0	0	0	0	0
7	7	7	7	5	0	X	X	X	X
0	0	0	5	3	3	3	3	3	1

\*T = Thumb  
on 6th string



Em G

- er end - ing jour - ney. \_\_\_\_\_

Gtr. 2

Harm. --|  
let ring -----|

12 12 12 15 12 15 14 12 14 15

Gtr. 1

T-----|

1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

F#m C Em

Love is a nev - er end - ing smile. \_\_\_\_

(15) 12 12 15 12 12 12 14 14

T-----|

3	3	3	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0





Gtr. 2 tacet

G F $\sharp$

Give me a sign \_\_\_\_\_ to build \_\_\_\_\_ a

14 12 14

T

F $\sharp$ m Em F $\sharp$ m Em

Rhy. Fig. 2A End Rhy. Fig. 2A

Voc. Fig. 1 End Voc. Fig. 1

dream on. Dream on.

\*Gtr. 4 (elec.)

*mf*

w/ dist. & \*\*delay

10 12/14 12 12 14 12 12/14 12 12/14 14 12 14

12

\*\*Set for quarter-note regeneration w/ 1 repeat.

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1

T

# Guitar Solo

Gtr. 3 tacet

Em

F#m

Em

D

Em

F#m

G

Voc.: w/ Voc. Fig. 1 (2 times)  
Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A (2 times)

[illegible]

F#m Em  
 \*grad. release  
 1 1/2 1  
 14 12 14 12 14 14 14 (14) 12 14 12 12 10 9 10 12 12 10 9 10 12 10  
 \*Slowly release bend with vibrato.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major, 4/4 time, and consists of two systems. The first system shows the vocal melody and guitar accompaniment. The second system shows the guitar accompaniment continuing. The score includes a key signature of one sharp (F#), a time signature of 4/4, and various musical notations such as chords (F#m, Em), triplets, and slurs. The guitar part is written in standard notation with fret numbers and a capo on the 4th fret.

Gr. 4 tacet

Am(add9) D G Em

Gr. 3

Gtr. 5 (elec.)

*mf*  
w/ dist. & flanger

12 14 (14) \ 12 10 12 10 12 12/14 12 14 14/17 17 \ 14

[illegible]

Gtr. 1: w/ Rhy. Fig. 1 (2 times)  
 Gtr. 3 tacet  
 E A E D  
 Gtr. 5

[illegible][illegible]

♩ Coda 2

D C D Bm B

Some - day, — some way, — you'll feel the things — I say. —

Gtr. 1

C5 C D Bm F5 E

Dream — for a while, of the things — that make — you smile, —

D C D C D

'cause you know, — don't you know, —

Gtr. 2

1/2 12 12 15 12 14 15 12 15 12 14 12 14 12

Gtr. 1



E A

I \_\_\_\_\_ wish you

E D

well. \_\_\_\_\_ I'm your wish - ing \_\_\_\_\_

Free time

E5

well. \_\_\_\_\_

Gtr. 2

Gtr. 1